THE ART OF

DAYS GONE

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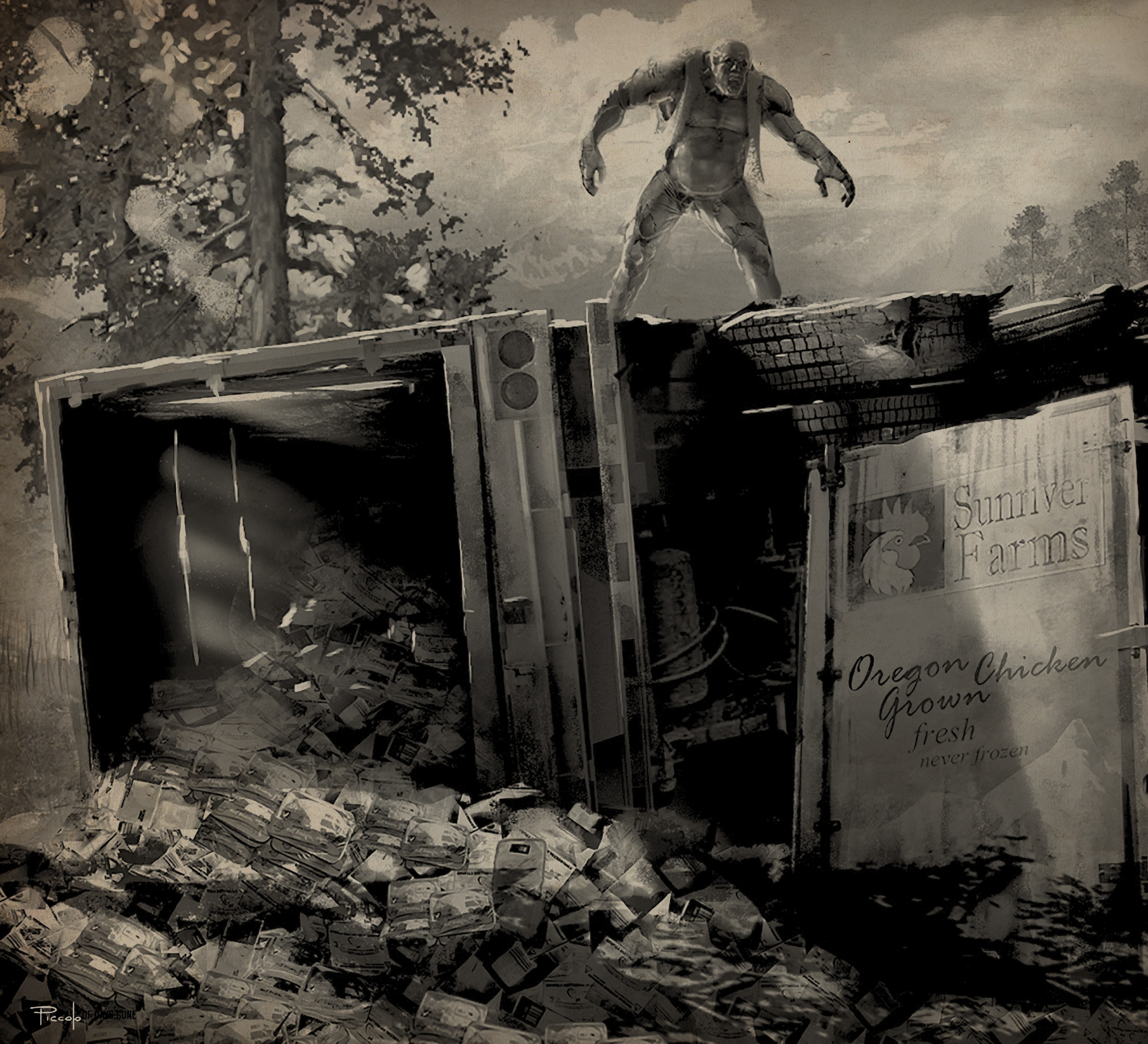

Sunriver Farms
Oregon Chicken Grown
fresh
never frozen
Piccolo
OF DAYS GONE

SPOILER WARNING: *The Art Of Days Gone* contains story material—and spoilers—from throughout the game. It is highly recommended that you finish the game before reading this book.

INTRODUCTION

***DAYS GONE* HAS BEEN BEND STUDIO'S LABOR OF LOVE** for over five years. It was a challenge for us from the beginning—the first new IP we had created since *Syphon Filter*, way back in 1999, and the first console game we had made since *Syphon Filter: The Omega Strain* in 2004. *Days Gone* was also our first open-world game and our first "next gen" game, so we had a lot of catching up to do and a lot of new things to learn. We also had to grow. Over the past five years our team more than doubled in size as we brought on additional artists, designers, lighters, engineers, QA, producers, IT, an audio engineer, a recruiter, a video editor, and a community manager. The book you hold in your hands represents mostly the work of the concept art team, but *Days Gone* represents the work of the entire Bend Studio team and more—as we could not have made it without the additional support of numerous teams within the larger Sony family and outside contractors as well. So for the last five years we've all been focused on one thing: creating a unique experience that combines the best elements of open-world immersion and single-player narrative.

In the studio, we knew from the beginning that we wanted to set *Days Gone* in the high desert of the Pacific Northwest. Not just because it's where we live—Bend is in the middle of the state of Oregon—but because this type of unique environment hadn't ever been fully explored in a video game. The high desert is all about extremes: weather can change from sunny to snowing in an instant, immense thunderstorms can tear up the sky on hot summer nights, and the landscape can change dramatically over very small distances, going from verdant forests to harsh badlands to posh golf resorts to barren deserts of strangled juniper to tranquil rural farmlands. All of these disparate environments have one thing in common: they are surrounded by the ridges, buttes, mountains, caves, crevices, and lava flows of the ancient volcanos—the Cascade Range—that scarred and shaped the high desert over millions of years of violent eruptions. The high desert is both beautiful and brutal.

So we had a setting. But what was the game? We knew that if we were going to create a massive world set in the high desert, we would need a way to get around. Thus we created the Drifter Bike. A unique hybrid of street and dirt bikes, the Drifter Bike allows Deacon to traverse the entire world, not just the broken highways and roads, but the Forest Service trails and logging roads and all the open wilderness in between—meadows, ridges, canyons, mass graves, lakeshores—Deacon can ride his bike anywhere if the world lets him. That was a key concept early on: the world comes for you. Most of the roads are made impassable by destroyed bridges, mudslides, and floods. Infected wolves are always on the hunt for a meal, ambush camps are set up everywhere, and scavengers and marauders are also always on the hunt for an easy target. Nothing like getting clotheslined off your bike while fleeing from a pack of infected wolves. Or having a roadside sniper shoot you off your bike as you're trying to scavenge gas.

And at the end of the day, that's what *Days Gone* is really about: the people—the survivors, Drifters, squatters, Rippers, campers, marauders, and militia whom Deacon meets, helps, and *fights* along his journey. It made sense that people driven from cities by a global pandemic and the infected "Freakers" it created might end up in an untouched wilderness where they could build fortifications and begin the long struggle for survival. It also made sense that only the toughest would survive, that the high-desert wilderness would probably be filled with more murderers and thieves than doctors and good Samaritans. To survive, you had to be good with your fists, melee weapons, and your guns, and you had to be willing to do almost anything. Politicians, teachers, accountants, and lawyers were suddenly replaced by Freak killers, foot soldiers, mercenaries, and bounty hunters.

And that's where Deacon St. John, the hero in our story, comes in. Once a member of an outlaw biker gang, Deacon comes to the wilderness already equipped with the toughness and skill necessary to survive. From street fights back in the day, he knows how to swing a baseball bat, how to fire a shotgun, and how to ride a bike. To survive the brutal world he finds himself in as he searches for a reason to live, he'll have to use all those skills and more. This is the balance we wanted to strike in *Days Gone*: telling Deacon's story—and the stories of dozens of other characters—while at the same time creating a unique, mechanics-based game that rewards the player for experimenting with tactics, crafting, tracking, and more.

Concept art is an important part of the development process for all of this. Drawings and sketches help visualize weapons, props, and vehicles; character sketches and paintings help 3D artists create stunningly realistic and interesting characters; storyboards help not just cinematics, but game play sequences, mechanics, and more; and full-color paintings inspire and instruct the entire team in how an area should be built, lit, and brought to life with particle effects. It's been a long journey, sometimes "over a broken road," as Deacon would say, but we made it. It was a wild, crazy ride, and we hope you enjoy the result.

Welcome to the world of *Days Gone*.

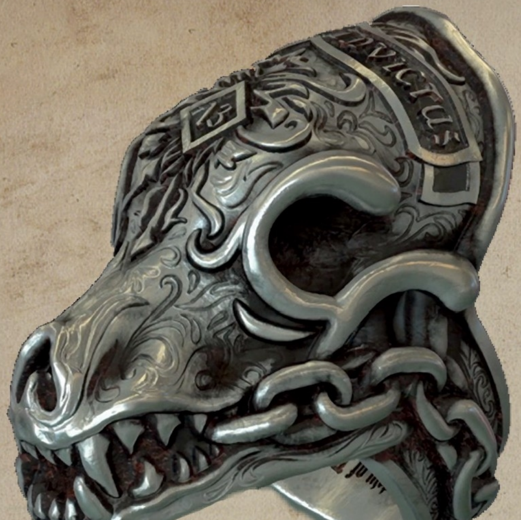
MORIOR INVICTUS

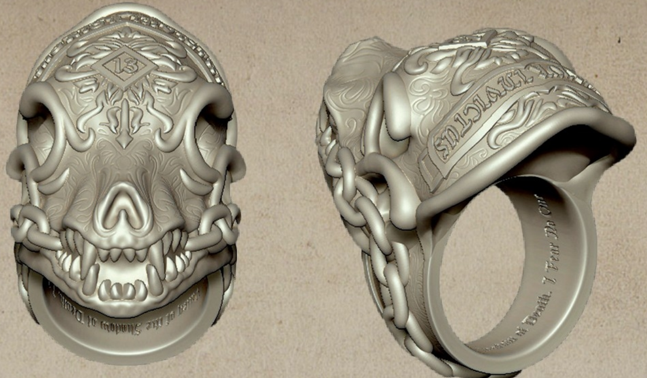
WHY A BIKER? We used to get asked that a lot. There are a few reasons. The Bend Studio director and quite a few team members ride; we were fans of *Sons of Anarchy*; we didn't think bikers or biker culture had been done well in video games since LucasArts' *Full Throttle* and had never been taken seriously. We wanted to explore bikers and biker culture in a serious way.

Also, outlaw bikers ride bikes! We knew early on that *Days Gone* was going to be an open-world game and that we wanted the player to get around on a motorcycle. Who would be better suited for that than an outlaw biker? And not just because of their skill riding a bike, but because of their temperament: a love of the open road, a yearning desire for freedom, an unwillingness to compromise or conform.

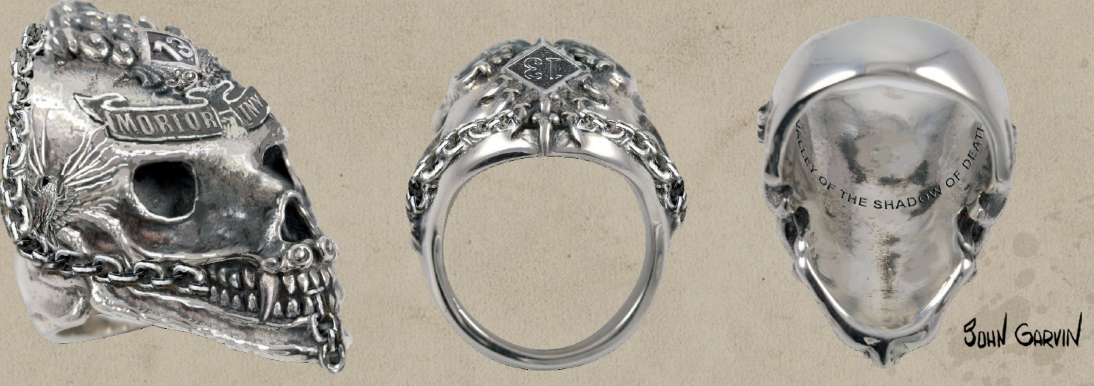
But for me, the most important thing was that biker culture gave me an opportunity to create interesting characters with dramatic backstories that could tie into the game—not just thematically but in terms of game play. As a member of an outlaw MC, Deacon St. John knows how to ride, of course, but he also knows how to fight—how to use his fists, a baseball bat, a gun. These skills would help anyone survive the end of the world. Being a rebel and a bad boy made Deacon's relationship with Sarah, who was highly educated and upper middle class, more complex. And it made his friendship with William "Boozer" Gray, also a member of the MC, more important: Deacon and Boozer weren't just friends, they were brothers. For *Days Gone*, the most compelling thing about bike culture isn't the bikes, sex, drugs, violence, patches, colors, or tats, it's brotherhood and loyalty—a bond that will outlast everything, even the end of the world.

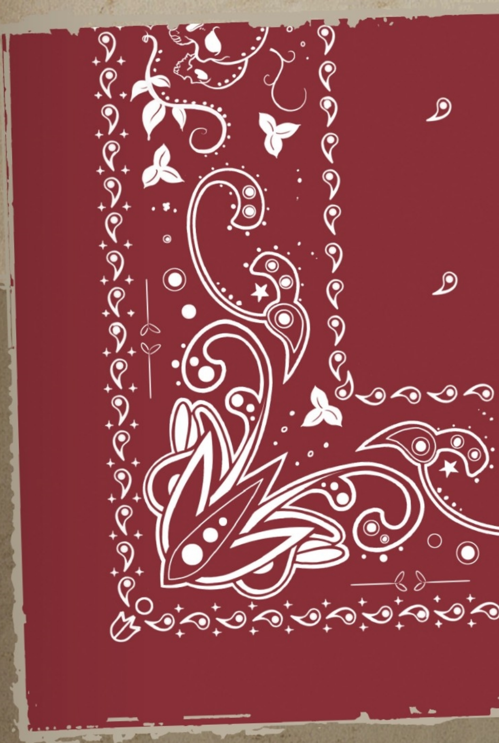
Deacon's iconic back, used for the theater wall at E3 2016, where *Days Gone* debuted.





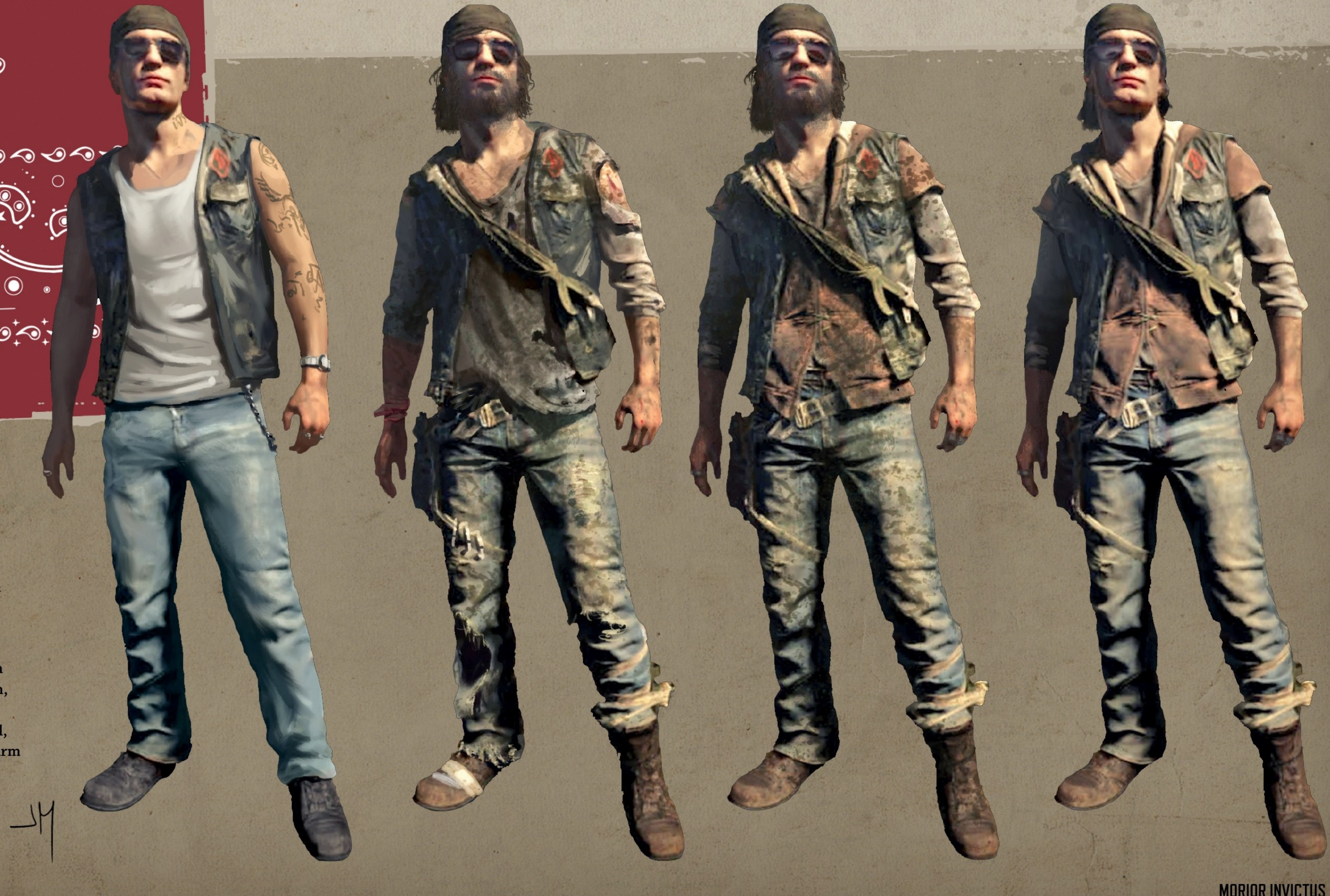
Deacon's Mongrels ring plays a pivotal role in the story and is an important symbol thematically. The scroll reads *Morior Invictus*, which means "death before defeat." The inscription inside reads "I ride in the Valley of the Shadow of Death, I fear no one . . . " To most bikers, the number 13 stands for the thirteenth letter of the alphabet, or *m* for mayhem. To Deacon, it was the number of his unit in the Tenth Mountain.

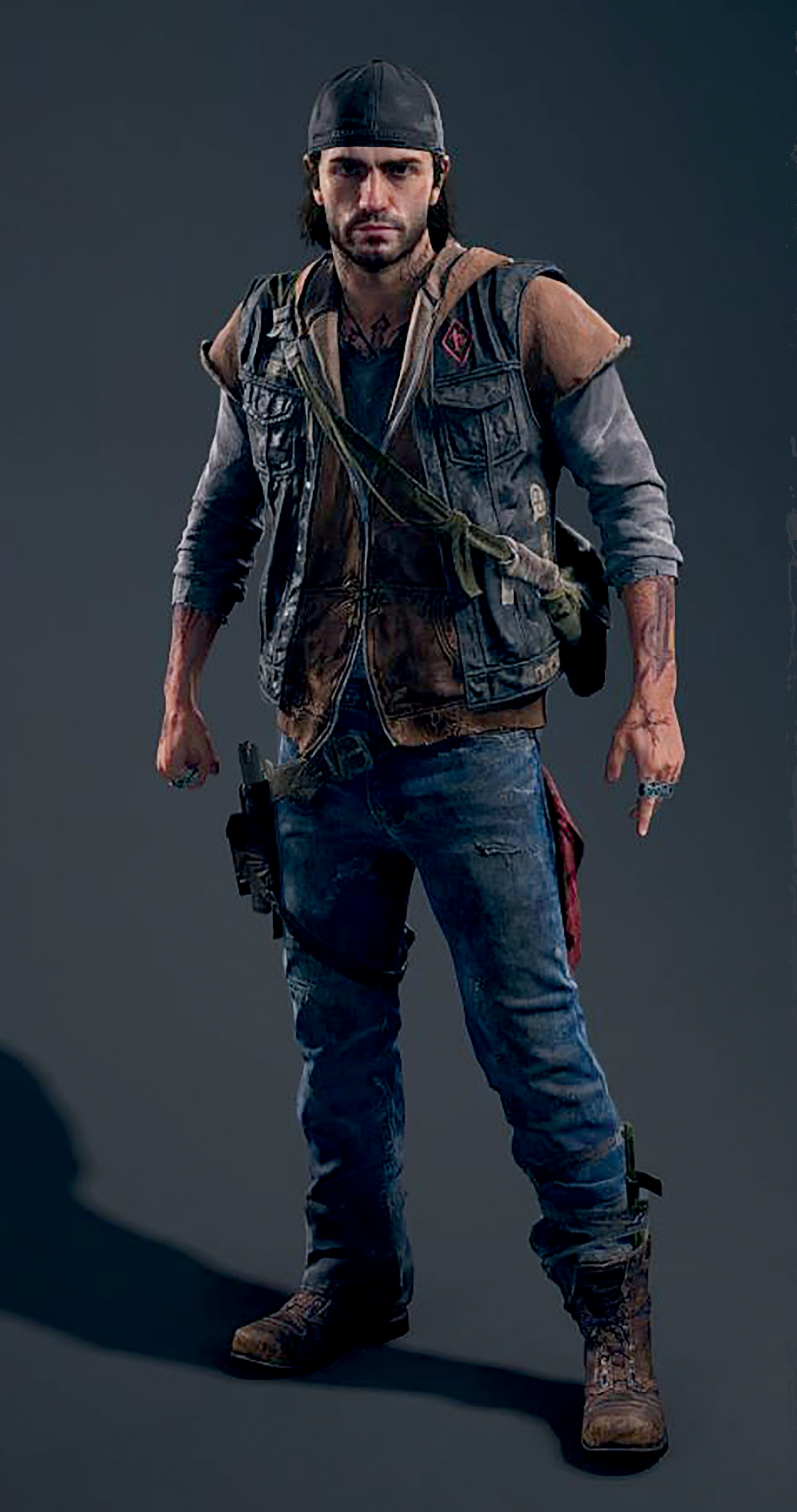




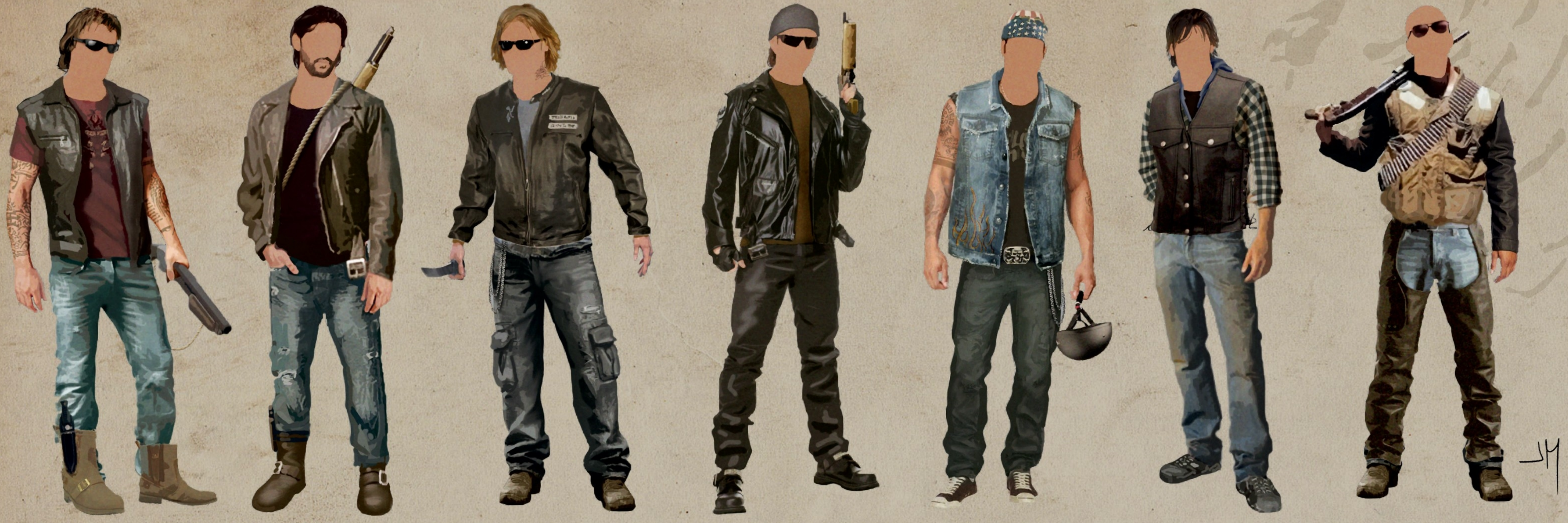
DEACON'S BANDANA DESIGN. The red bandana fluttering from Deacon's back left pant pocket was added for color and movement, and as often as Deacon has to stop and fix his bike, it seemed like a practical addition.

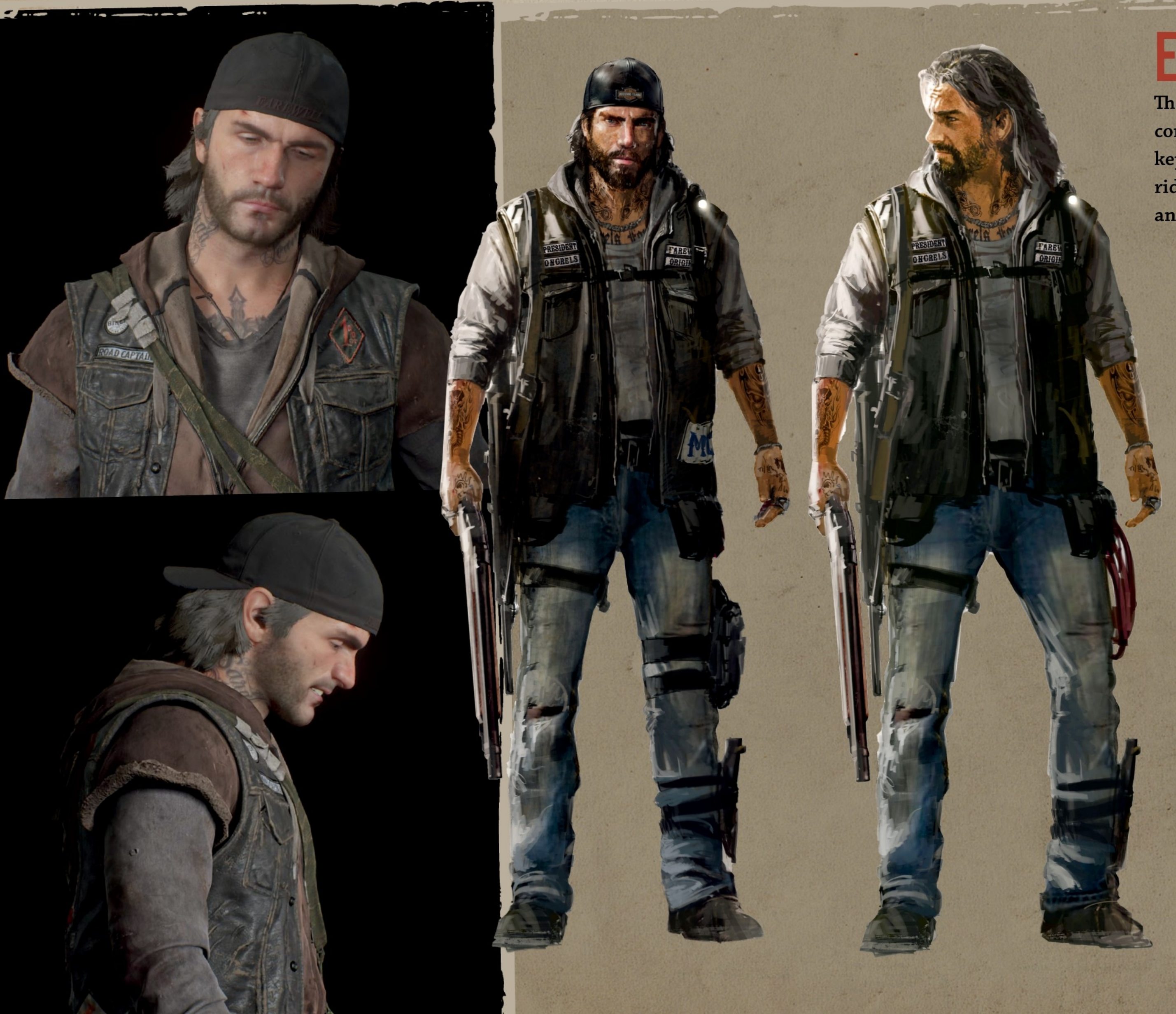
Deacon's story spans flashbacks that show how he met and fell in love with Sarah; the prologue, which shows what happened as the world ended; and then, two years later, his life and journey over several weeks in the postpandemic world. Throughout it all, his looks change dramatically, from his roguish charm in the flashbacks to his grim and tattered look as a Drifter on the broken road.





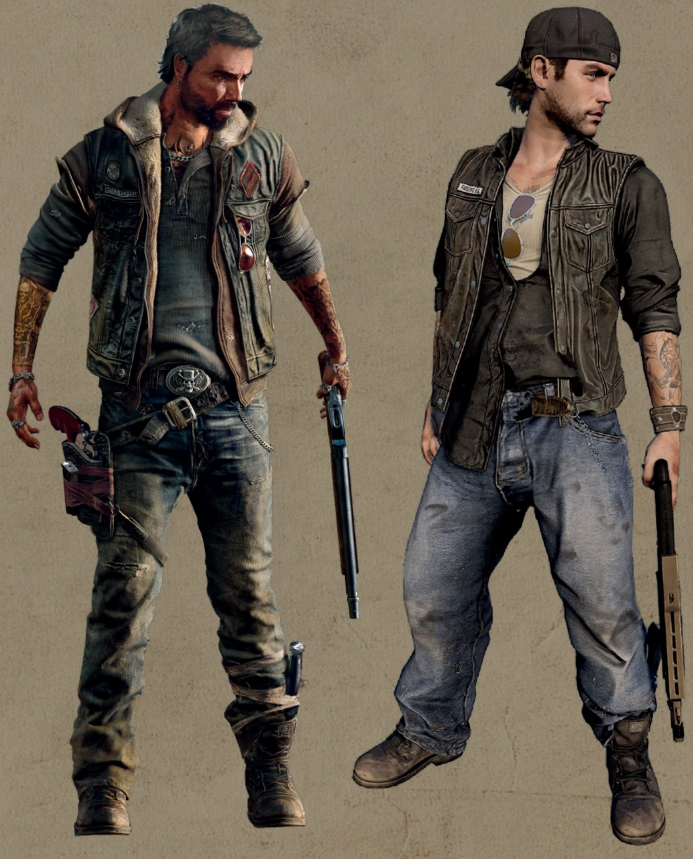
MONOR
EWELL ORIGINAL
NO





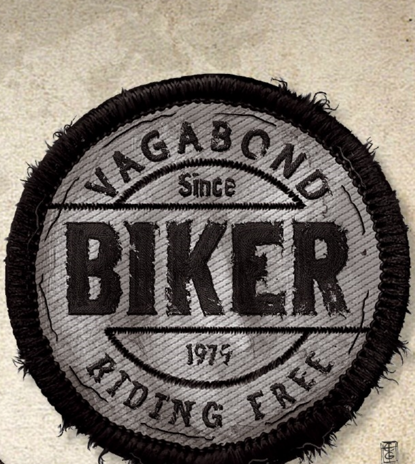
EARLY DEACON SKETCHES

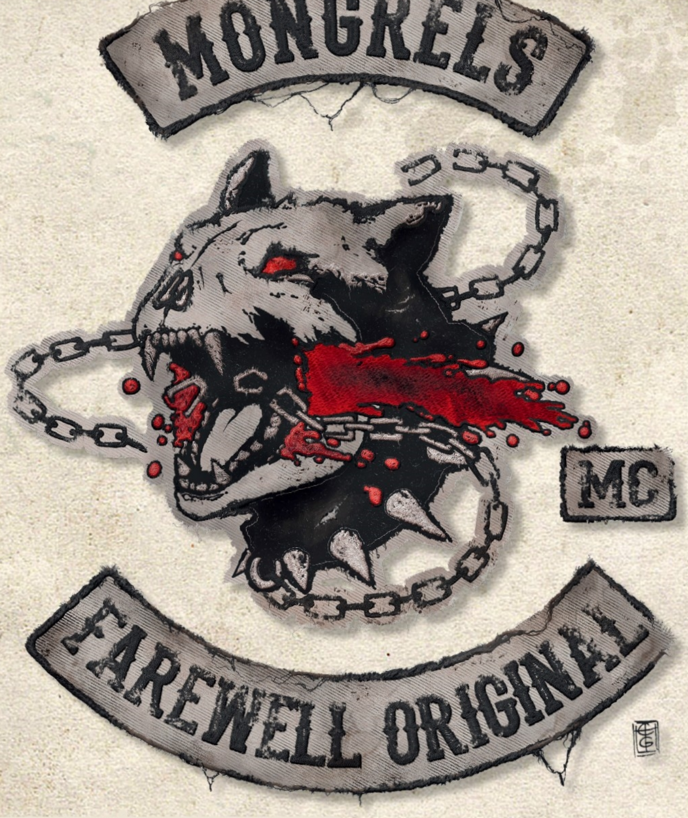
There are a lot of postapocalyptic heroes out there, and it took a lot of concept work to make ours unique. We wanted to make sure that he kept some of his outlaw-biker roots but was also dressed believably for riding the broken road after a global pandemic. At the same time, how and where he carried weapons was important to gameplay.

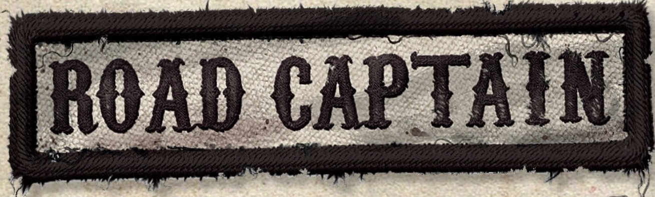


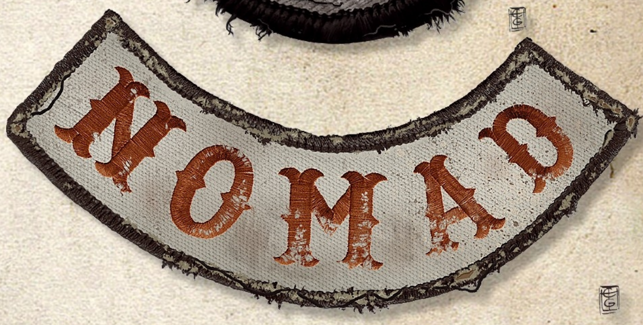
PATCHES

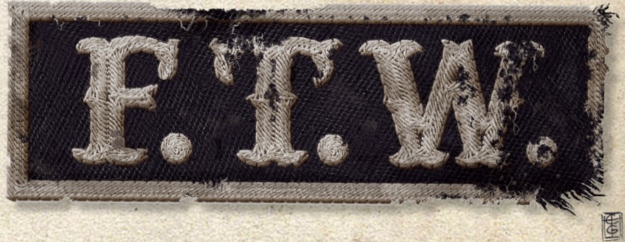
Every patch on Deacon and Boozer's cuts was hand designed, then turned into in-game textures by the character art team. Getting them to look like worn and frayed cloth takes a lot of talent and skill.

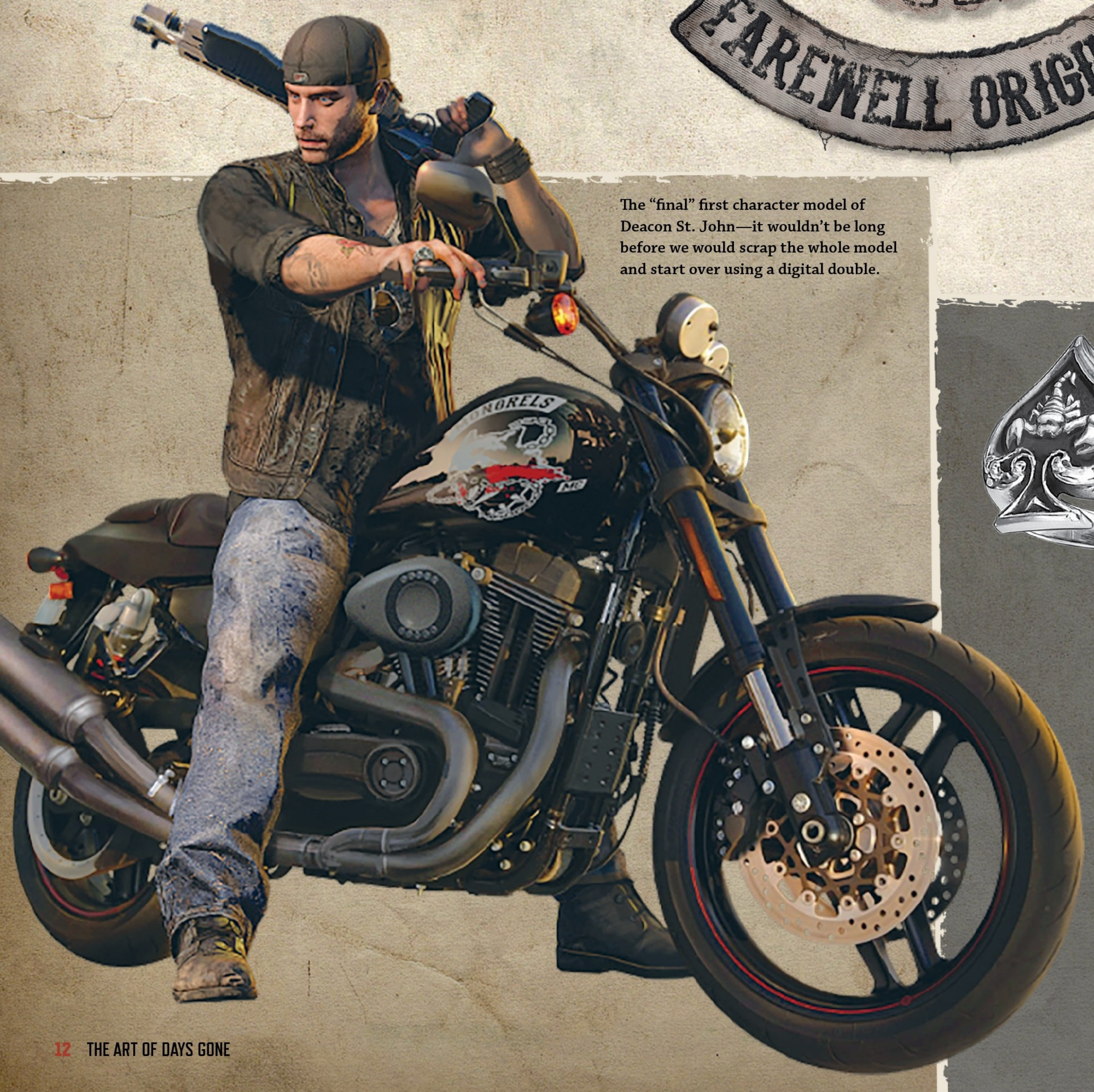

VAGABOND
Since
BIKER
1975
RIDING FREE


MONGRELS
MC
FAREWELL ORIGINAL


ROAD CAPTAIN






MONGRELS
MC

The "final" first character model of Deacon St. John—it wouldn't be long before we would scrap the whole model and start over using a digital double.

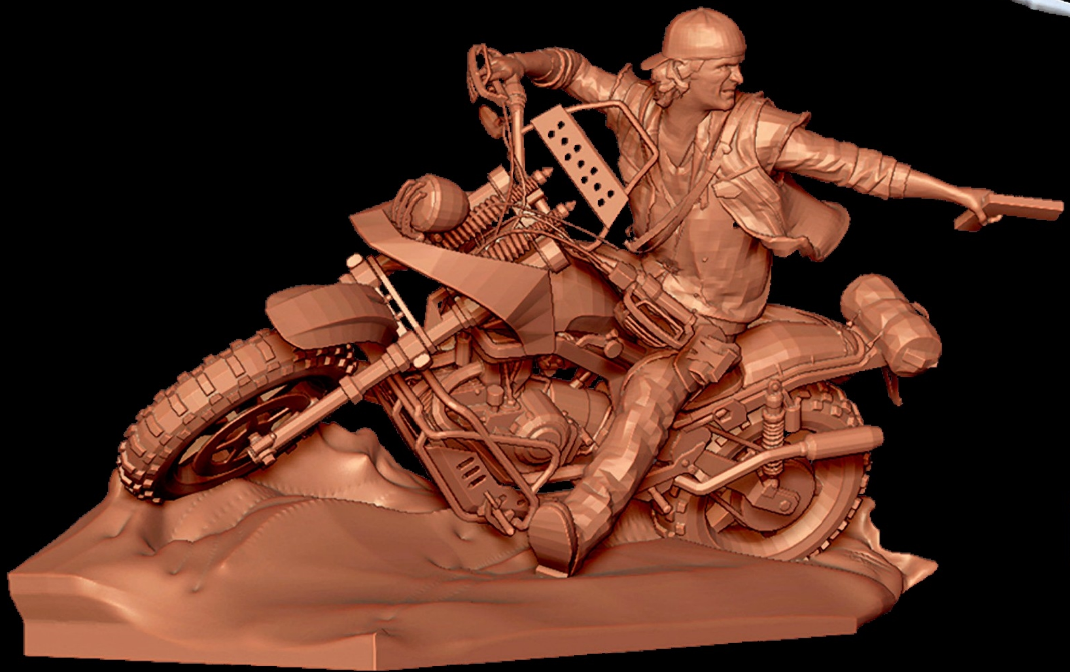
Like patches and tattoos, rings are an important part of biker culture. Each of Deacon's rings was hand designed and modeled in 3D. At various points in the game, Deacon gains and loses rings, tattoos, and scars, making it a challenge for the character team to keep it all straight.

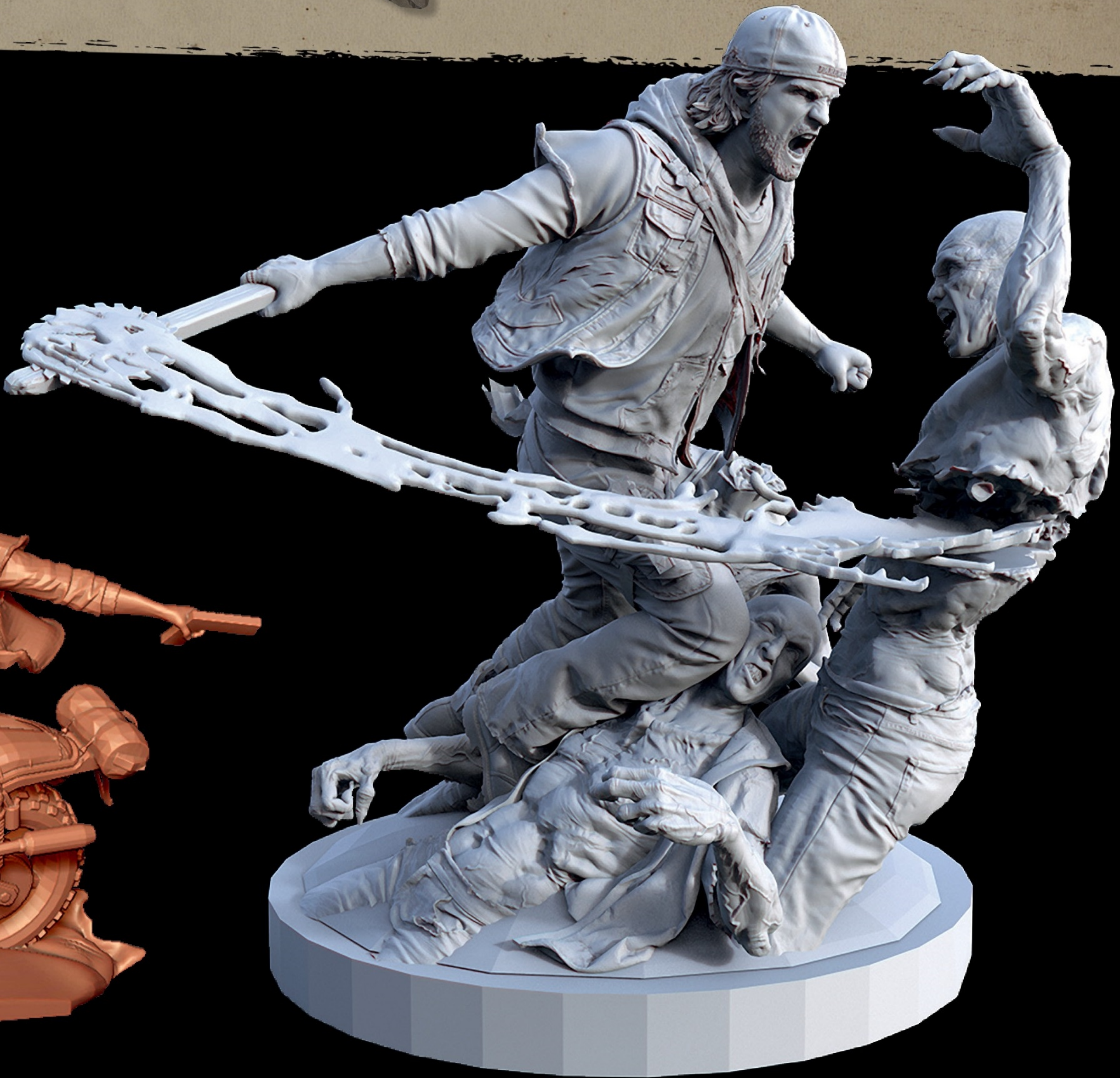
Melee weapons can be crafted, upgraded, and destroyed. For outlaw bikers, baseball bats were a weapon of choice before the world ended.

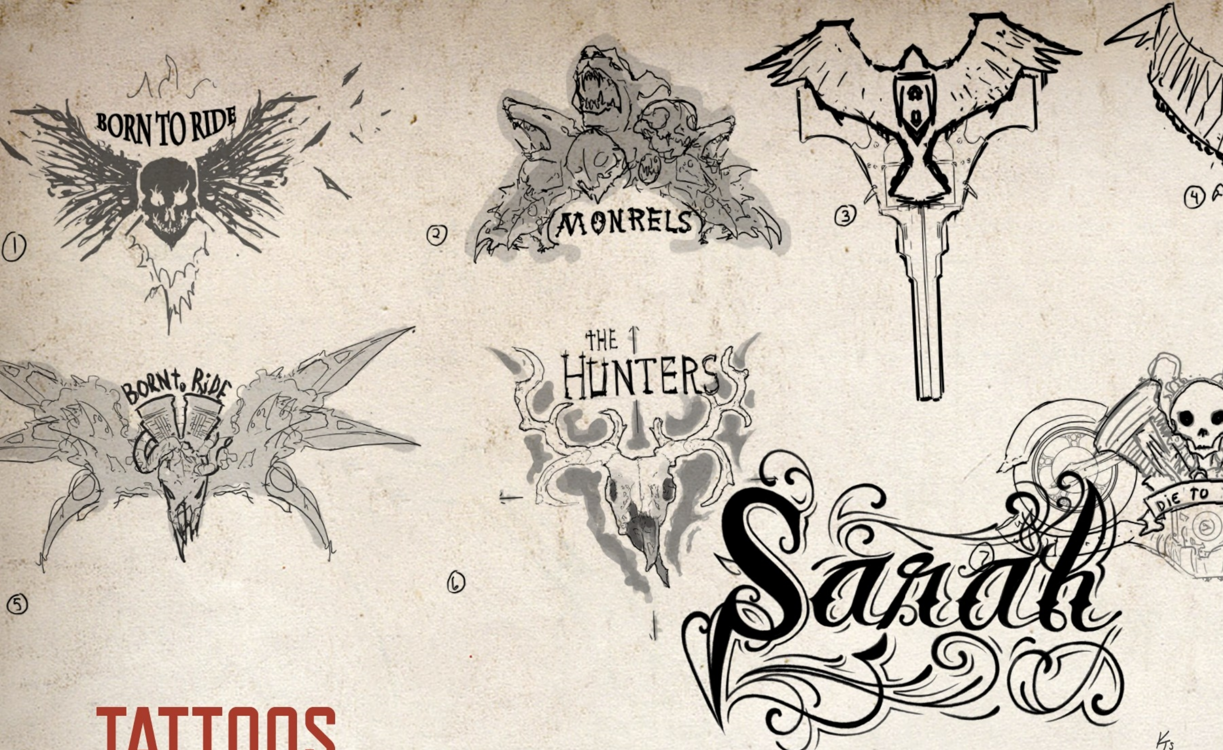
RENDERS OF SOME OF DEACON'S WEAPONS. Deacon's boot knife is an important part of his character, the kind of weapon he would have carried before the world ended. Boozer's shotgun plays an important role in the story. The crossbow is important because Deacon can craft bolts of various kinds—explosive, flaming, etc.

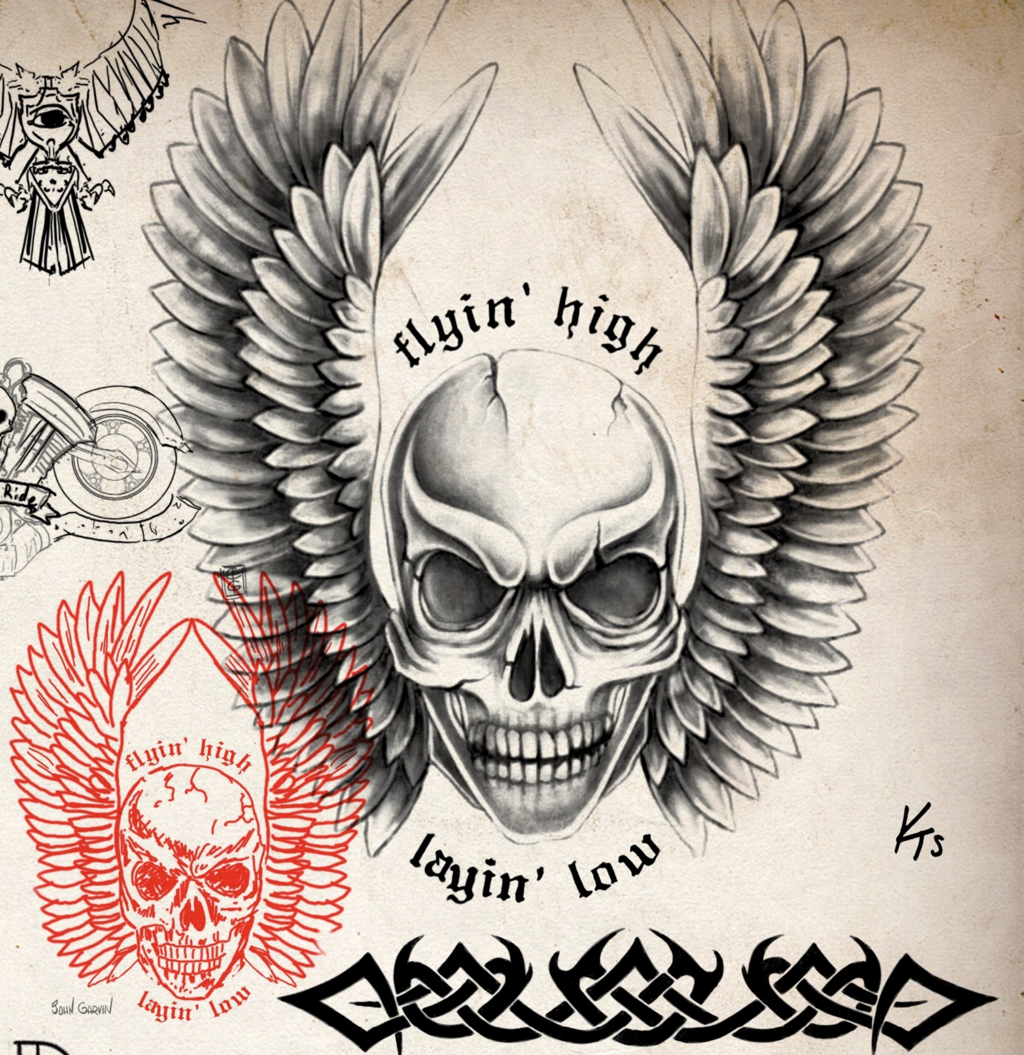
STATUES

ZBrush sculptures for various *Days Gone* special editions. All of these were designed and sculpted by Greg Callahan, the lead character artist at Bend Studio. An experienced 3D character artist, Greg has been designing statues for a decade, work that requires not just a critical eye for motion and balance but also technical knowledge about how molds are created and figures are cast.



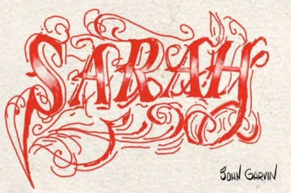


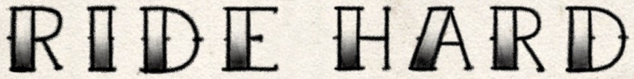

BORN TO RIDE
①
MONRELS
②
③
④
BORN to RIDE
⑤
THE HUNTERS
⑥
Sarah

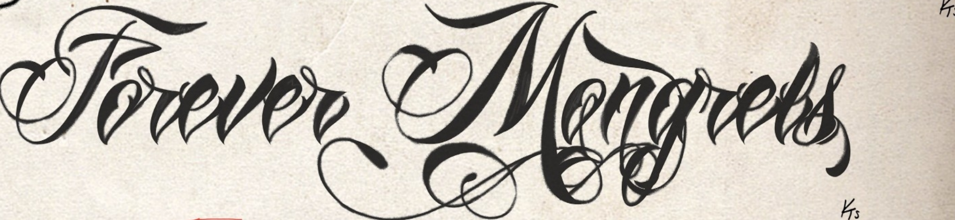

DIE TO RIDE
flyin' high
layin' low
flyin' high
layin' low
John Garvin

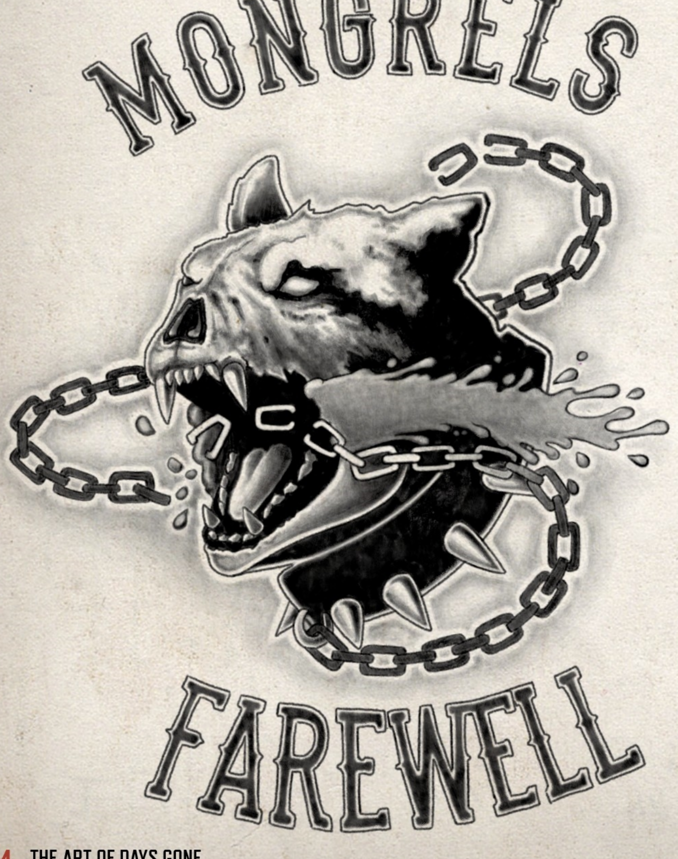
TATTOOS

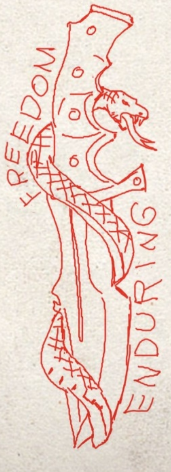
Like his rings and patches, Deacon's tattoos say a lot about who he is and what he's been through. Like the Mongrels ring, many of these are important for the story: the military tattoos inform us about his service with the Tenth Mountain; the Sarah tattoo on his neck shows up in one of the flashbacks and tells us how serious their relationship had become; and of course, the Mongrels tattoo on his back plays an important role in two separate plot developments.

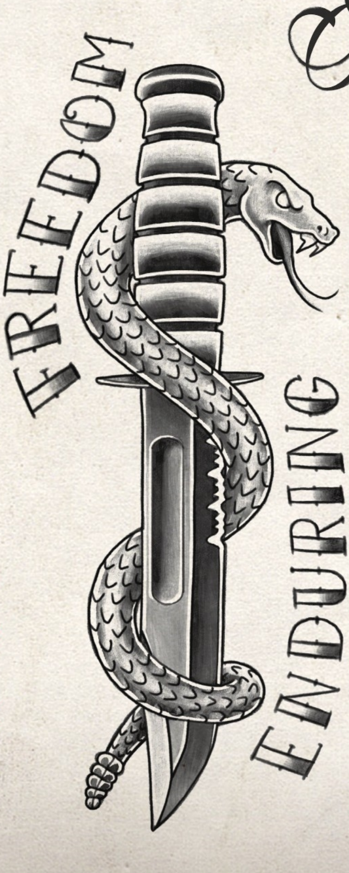

SARAH
John Garvin

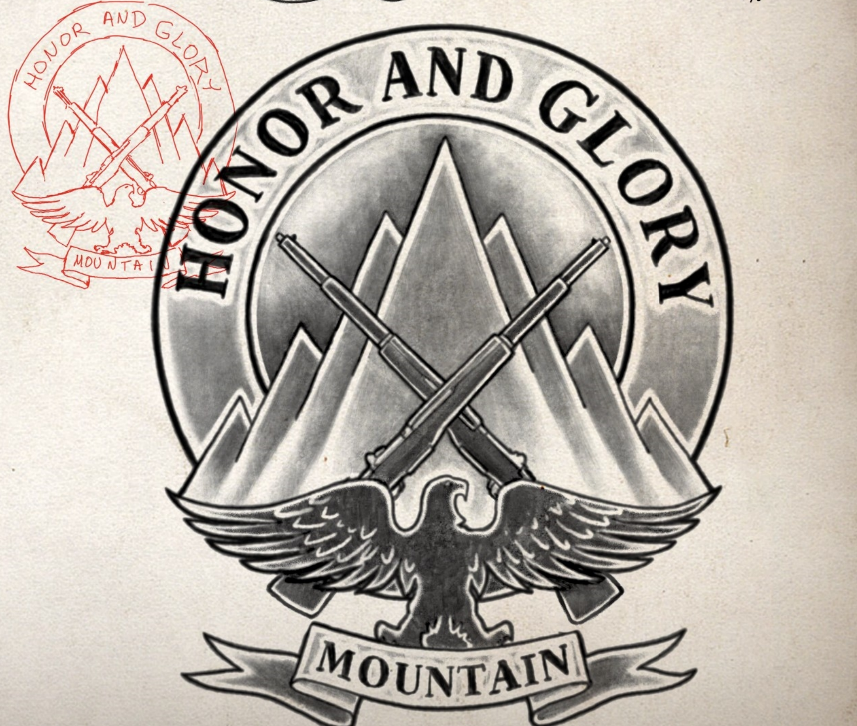


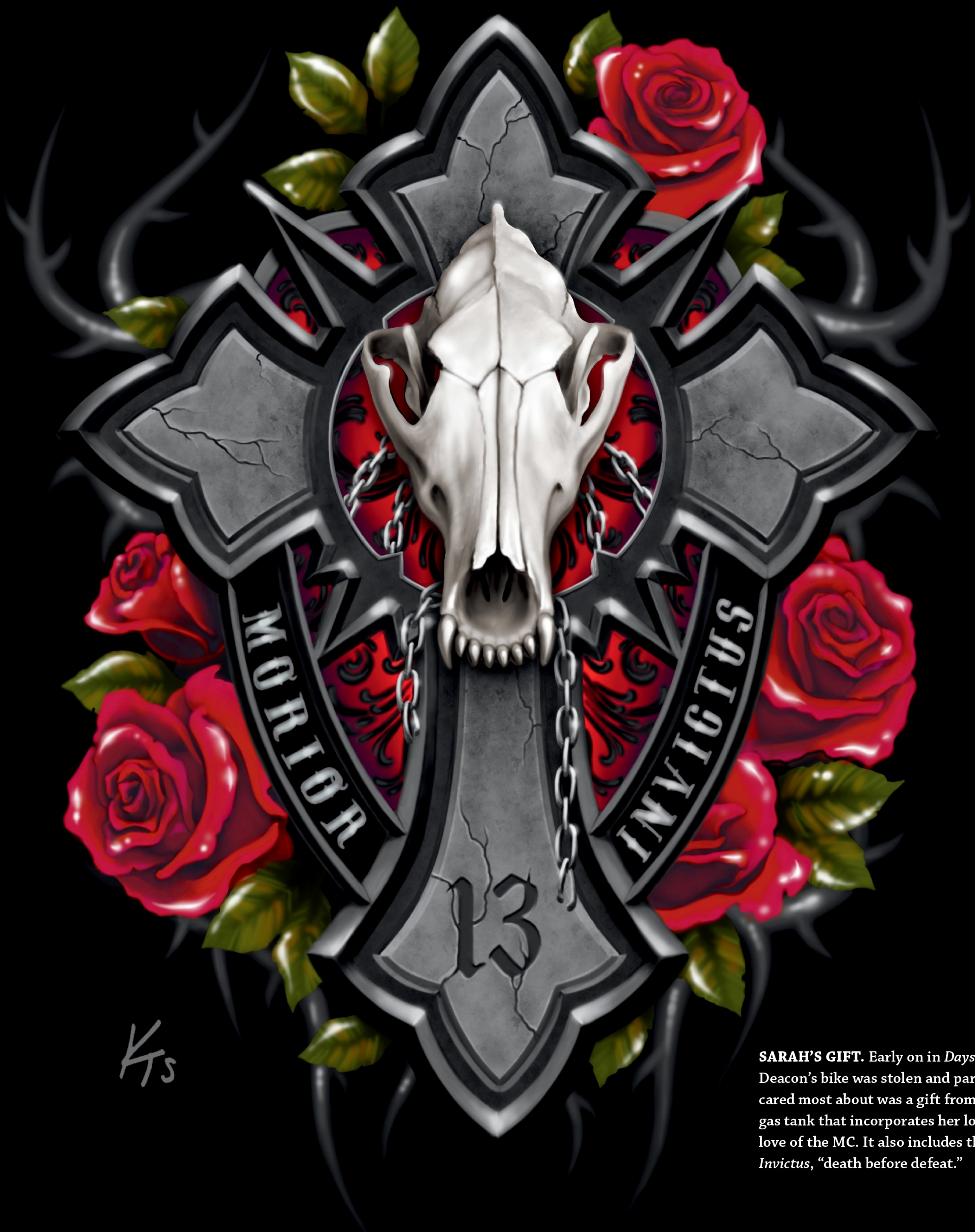

Forever Mongrels


MONGRELS
FAREWELL

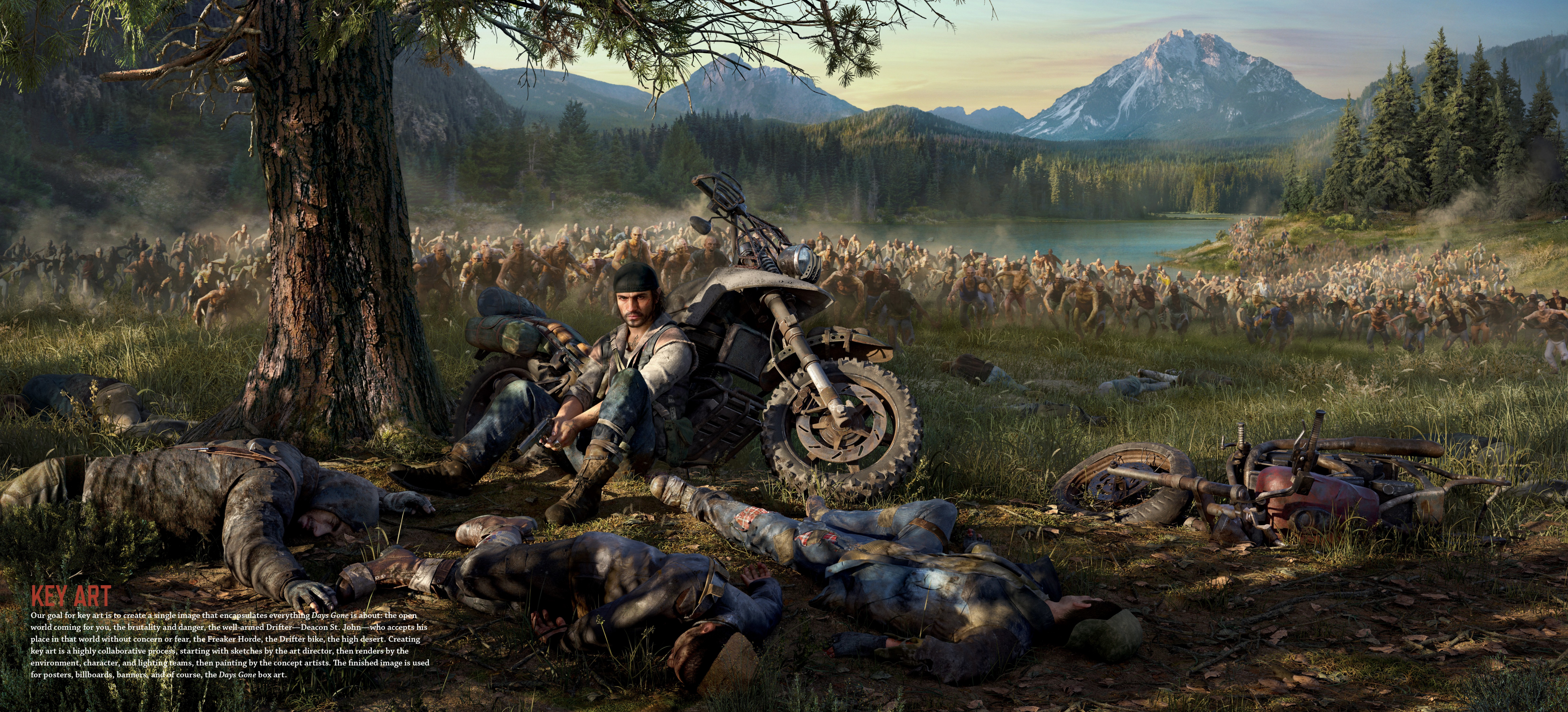

FREEDOM
ENDURING


FREEDOM
ENDURING


HONOR AND GLORY
MOUNTAIN
HONOR AND GLORY
MOUNTAIN



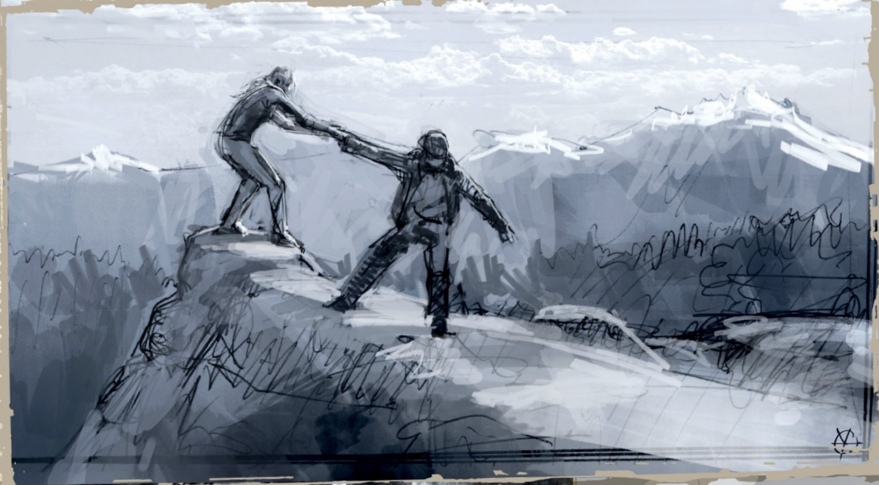
SARAH'S GIFT. Early on in *Days Gone* we learn that Deacon's bike was stolen and parted out. The lost part he cared most about was a gift from Sarah: a hand-painted gas tank that incorporates her love of botany with his love of the MC. It also includes the Latin phrase *Morior Invictus*, "death before defeat."

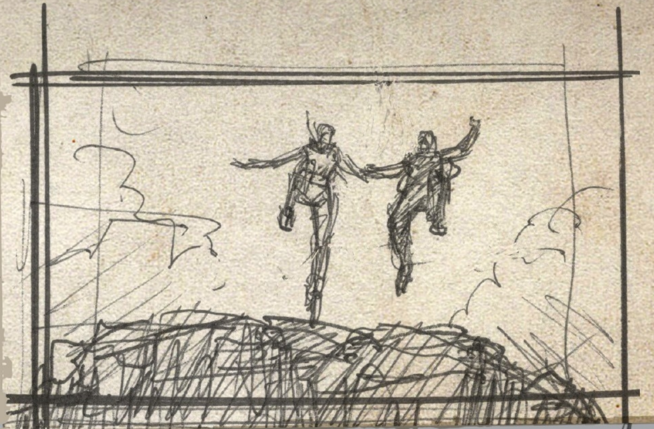


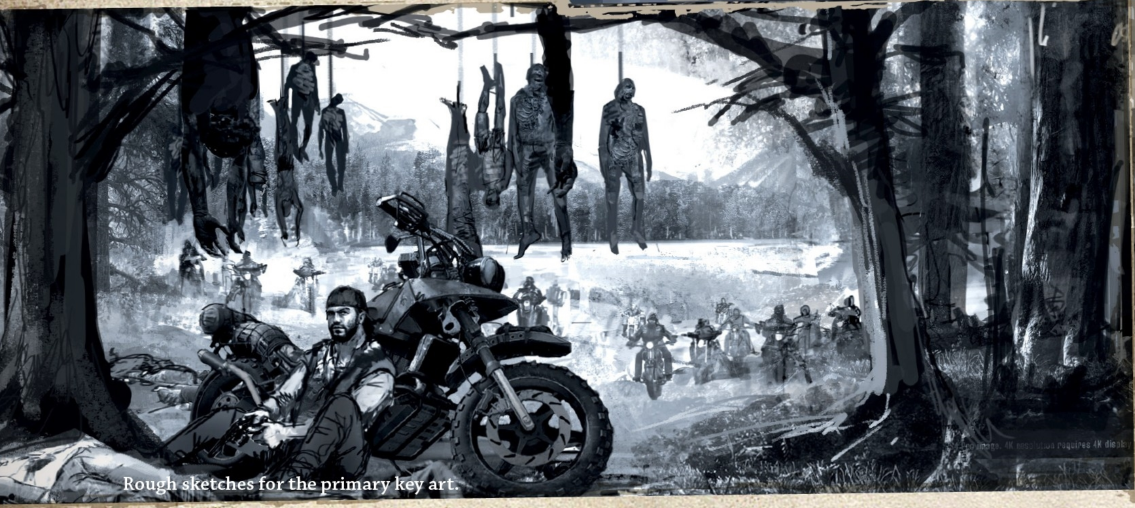
KEY ART

Our goal for key art is to create a single image that encapsulates everything *Days Gone* is about: the open world coming for you, the brutality and danger, the well-armed Drifter—Deacon St. John—who accepts his place in that world without concern or fear, the Freaker Horde, the Drifter bike, the high desert. Creating key art is a highly collaborative process, starting with sketches by the art director, then renders by the environment, character, and lighting teams, then painting by the concept artists. The finished image is used for posters, billboards, banners, and of course, the *Days Gone* box art.

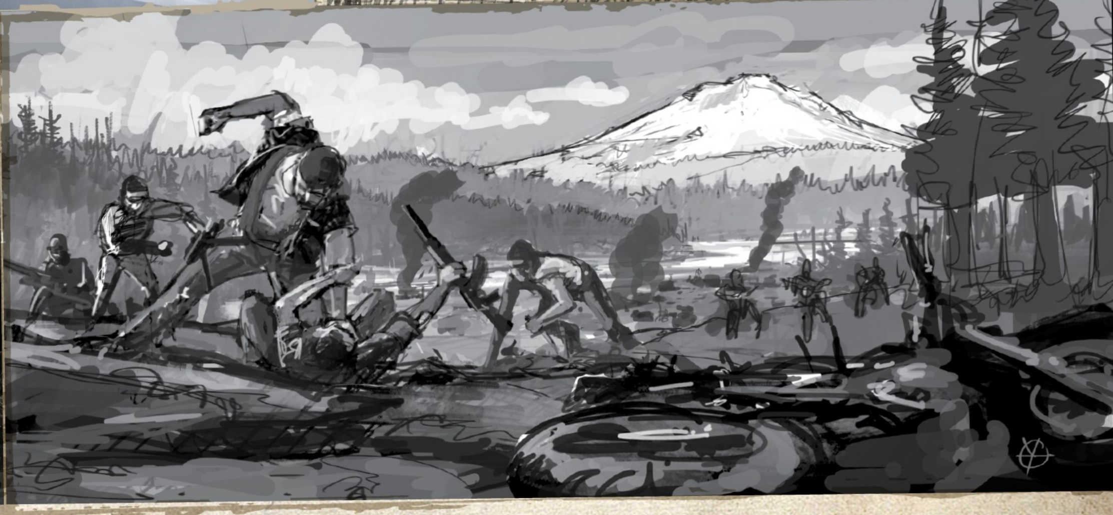
UNUSED STORYBOARDS. Deacon was afraid of heights in an early version of the story, a fear he had to overcome in order to accomplish his goals. This character trait was changed to his refusal to swim—he can swim, he just doesn't swim—part of his backstory dating to his time serving in Afghanistan with the Tenth Mountain.







Rough sketches for the primary key art.



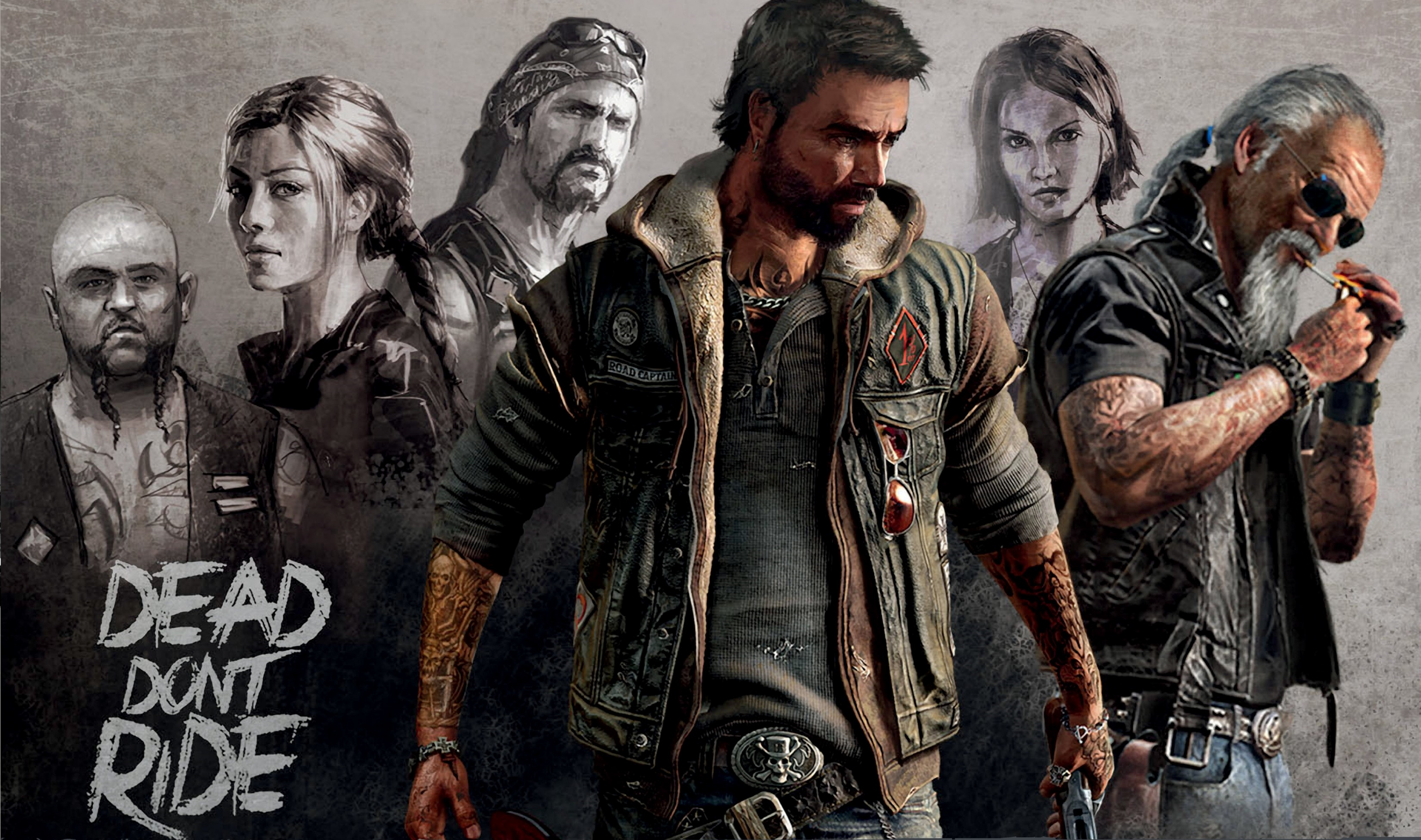
DON YATOMI, ART DIRECTOR OF *DAYS GONE*:

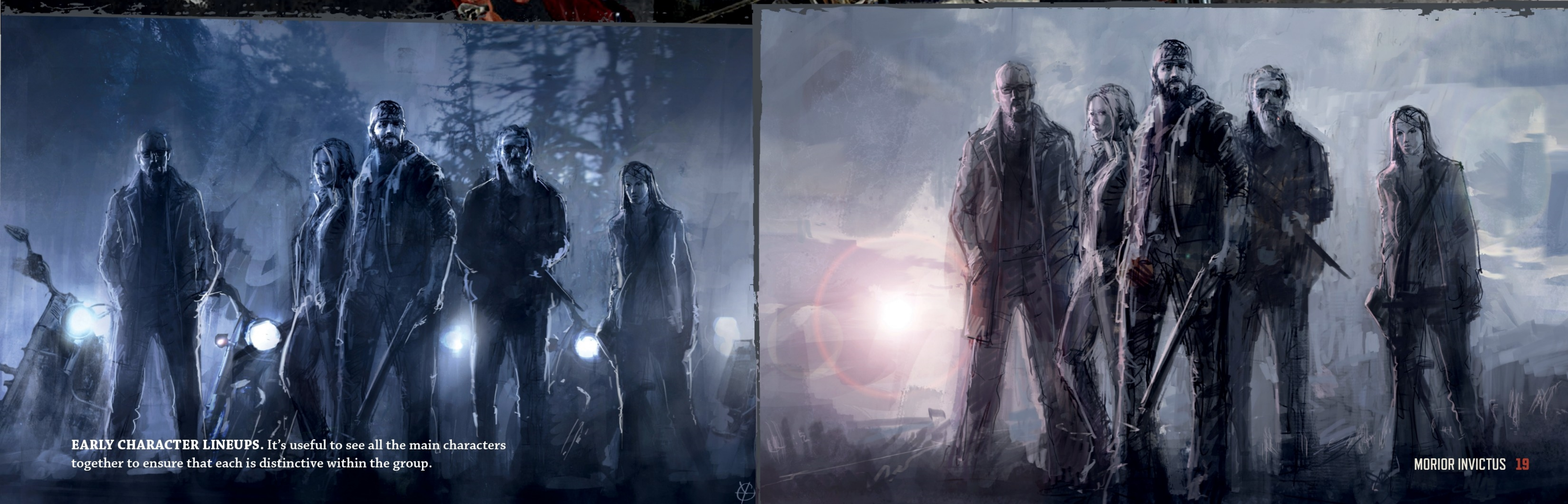
"A LINE IS A DOT THAT WENT FOR A WALK." —PAUL KLEE

TO ME, THIS QUOTE is not just whimsical and fun; it also represents the mindset of an artist. To create a sketch, you must always have a beginning (the dot) and set it into motion (the walk). Beginning is of vital importance, even if that beginning is as small and simple as a dot. My process, as clichéd as it may sound, begins with pen and paper. At this point, I must have already read the game's script and understand its story. Throughout the entire process, from the beginning onward, I must also work closely with the creative director and adapt to his vision. My sketches, just like the script, must contain a sense of all the vital story elements: plot, character, theme, conflict, and backstory or history. The sketches are dependent on these elements, and they all must be included.

Before I begin sketching, I must take all of this—the story elements, the creative director's script, descriptions, copious conversations about the creative director's vision, and my own imagination—and create a picture in my head. The challenge is then to move these combined elements from my head to the paper. To do this, I take my favorite drawing tool, a ballpoint pen, and sketch as quickly and fluidly as possible. During this stage, it's important that I focus entirely on speed and my own imagination. This means that I won't look at any outside sources or images. Not yet. This is a rule I've created as part of my own process. I've spent many years building up my visual vocabulary by collecting observational data and emotions. The images that I pull from this visual memory bank are fresh and unbiased, uninfluenced by outside sources. My visual memories have a unique essence that they lose once I search for photo references. If I were to turn to Google at this point, those pictures would corrupt and replace the original images in my head. My best work comes only when I allow my imagination to flow unfiltered onto the page. This is why I try to quickly capture my mental images through sketches.

At this point, I take a step back and evaluate the sketches I've done. I decide which sketch best communicates the story we're trying to tell. Then, and only then, I use Google to research more accurate photographs. These images are used only to embellish my sketches. As I perfect them and add lighting and color, I work to retain the original essence of my imagination. These rough sketches are the initial inspiration that gets handed off to the concept art team, who clean them up and make them more detailed and defined. The sketches then lead to bigger things by establishing environments, creating unique vehicle and character designs, and fundamentally dictating our color palette and lighting schemes for *Days Gone*. However, that "walk" I started with doesn't end once the sketches are done. This process is not like a skeleton, rigid, unchanging, and inflexible. Rather, it is fluid and amorphous. As an art director, I must be able to constantly change and adapt. As the story develops and shifts, I move with it. I edit the mood as necessary, listening carefully to the creative director's input and making the needed changes to match the look, feel, and vision of *Days Gone.*


DEAD DONT RIDE
ROAD CAPTAIN

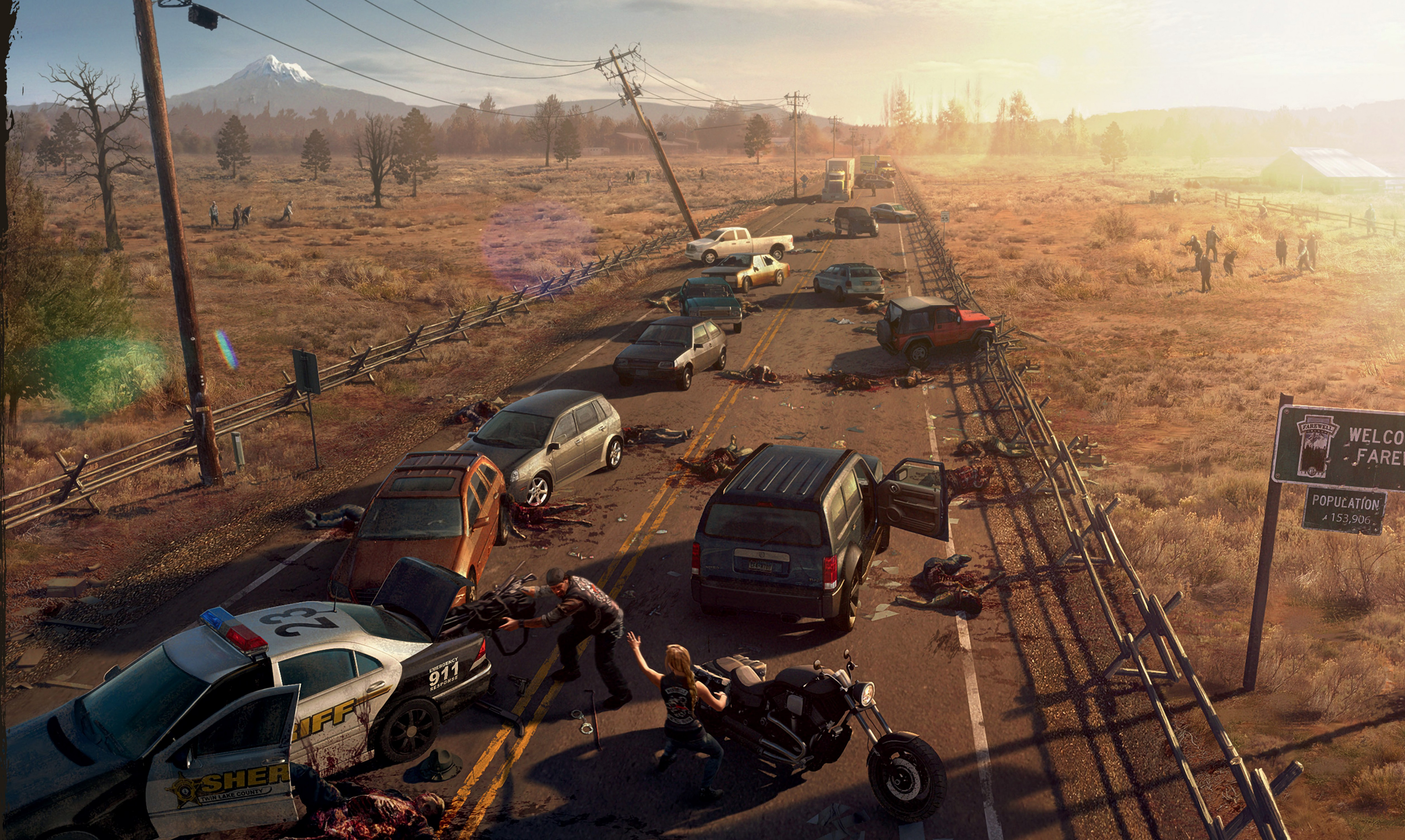


EARLY CHARACTER LINEUPS. It's useful to see all the main characters together to ensure that each is distinctive within the group.

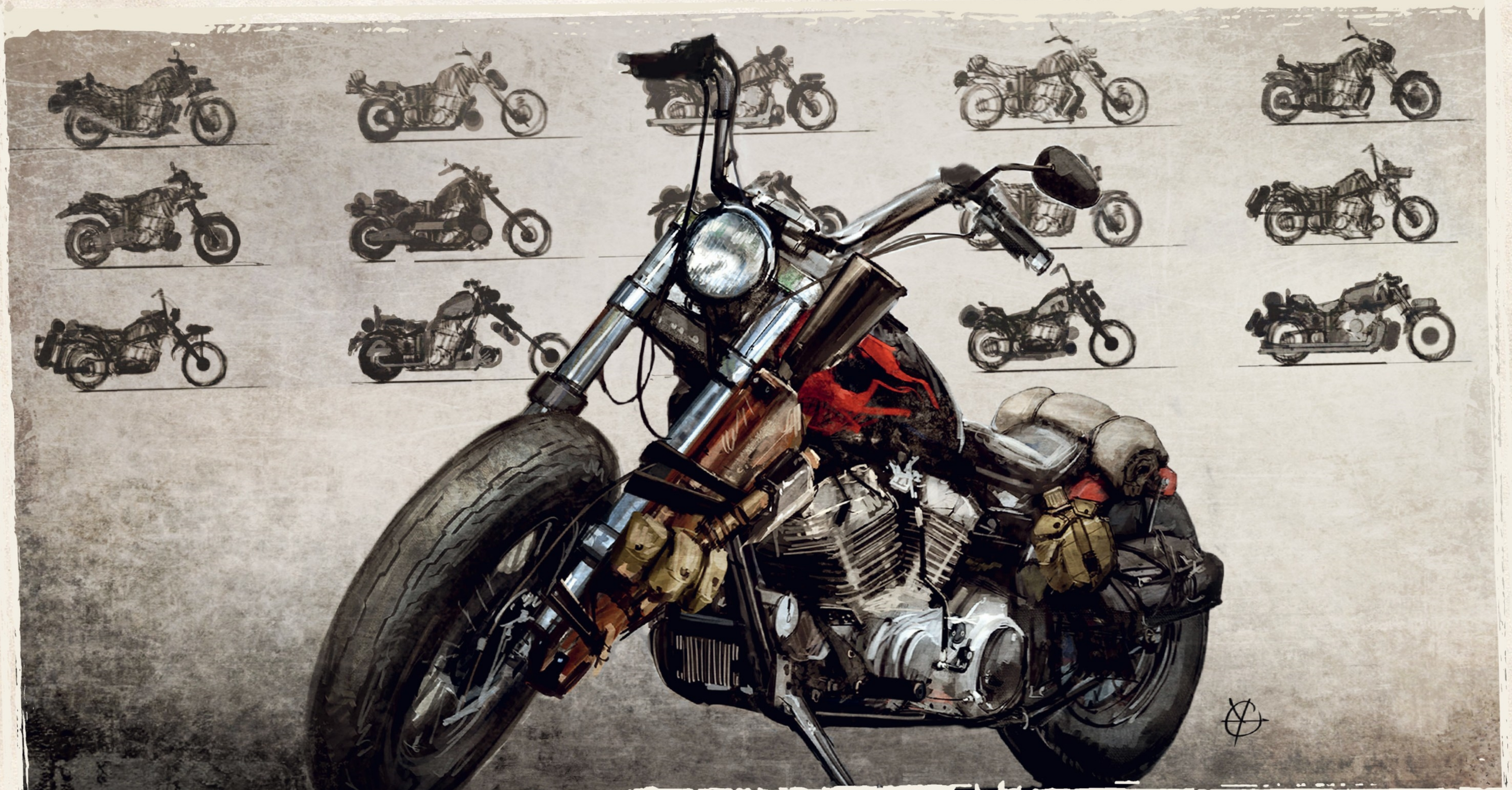
RIDING THE BROKEN ROAD

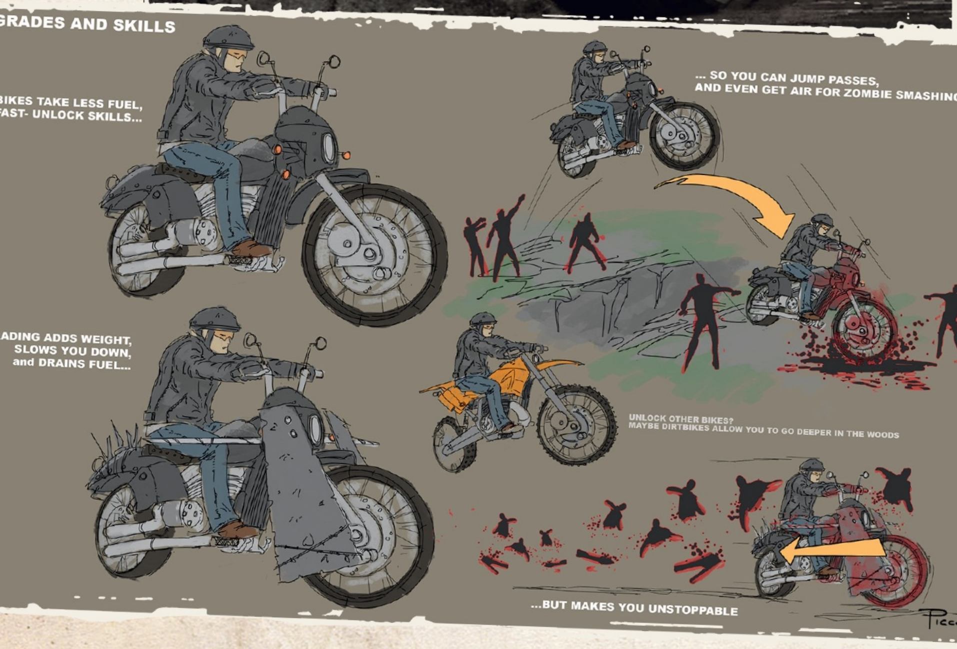
FROM THE BEGINNING, Deacon's bike was a pillar of *Days Gone*. We knew it was going to be an open-world game with a large world to explore; we knew the player had to get around somehow; we knew we wanted to be different from other games, where vehicles are mostly disposable. This is one of the reasons we chose to make Deacon a biker—not only would he have a love of the open road, but he would have an attachment to his bike as well. To Deacon St. John, his bike is more than transportation; it's a way of life, and something that the end of the world is not going to change.

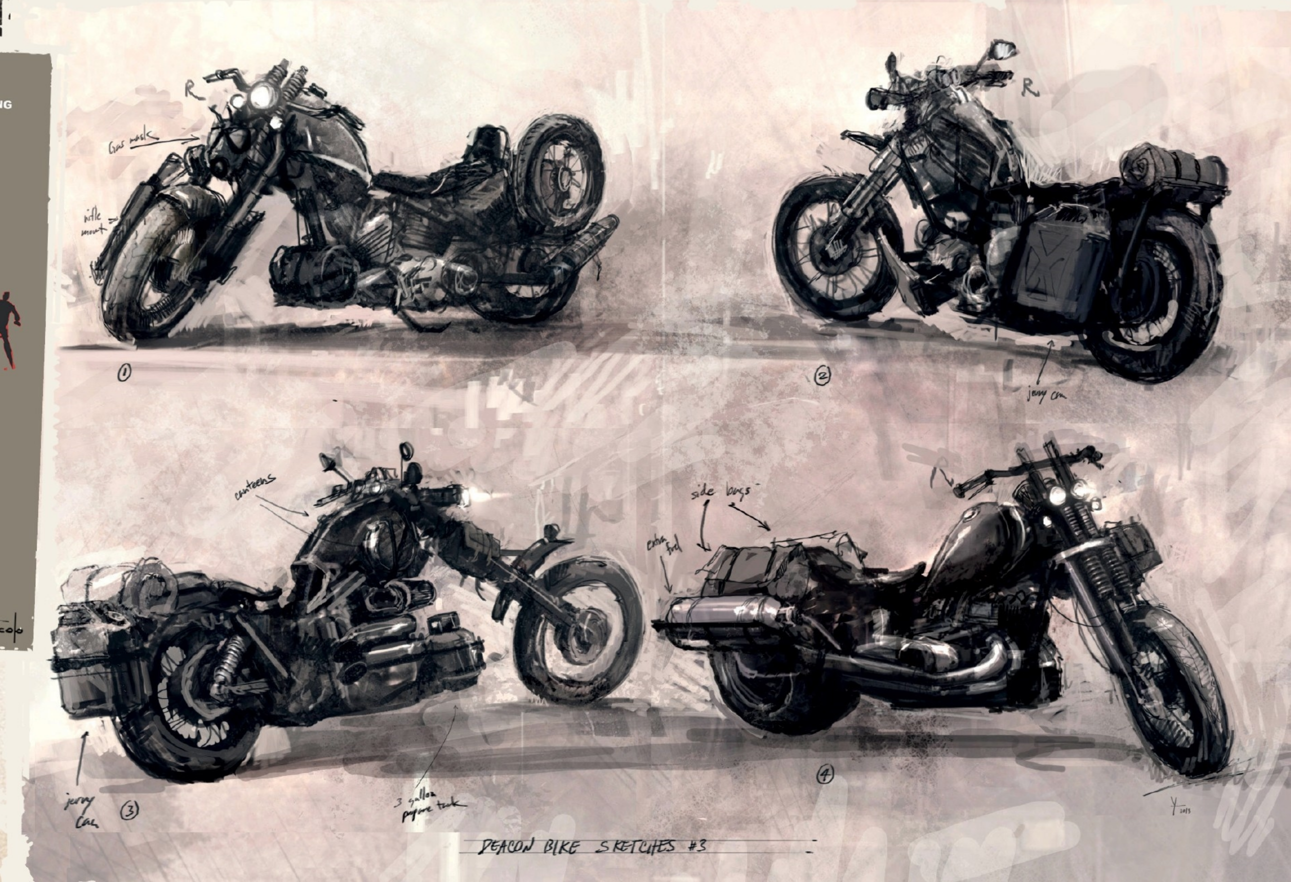
So, with the setting firmly in mind and Deacon's reliance on his bike established, the next task was to create a world that would challenge him. We call the roads and highways in *Days Gone* "the broken road" for a reason: bridges were destroyed in a failed attempt to stop the Freaker Hordes; tunnels became choked with abandoned vehicles; two years of harsh winters and zero maintenance have taken their toll on everything else as highways and roads succumb to erosion. Riding a bike to get around isn't a luxury; it's a necessity.



AN EARLY PIECE OF KEY ART. We wanted to capture the essence of what a highway felt like in much of Central Oregon, with the high desert, scrub juniper trees, Freakers wandering the wilderness, and distant mountains. Also, how looting emergency vehicles would be an important part of the game. This piece, by Joel Mandish, was also accepted into 2018's *Into the Pixel* art exhibit.



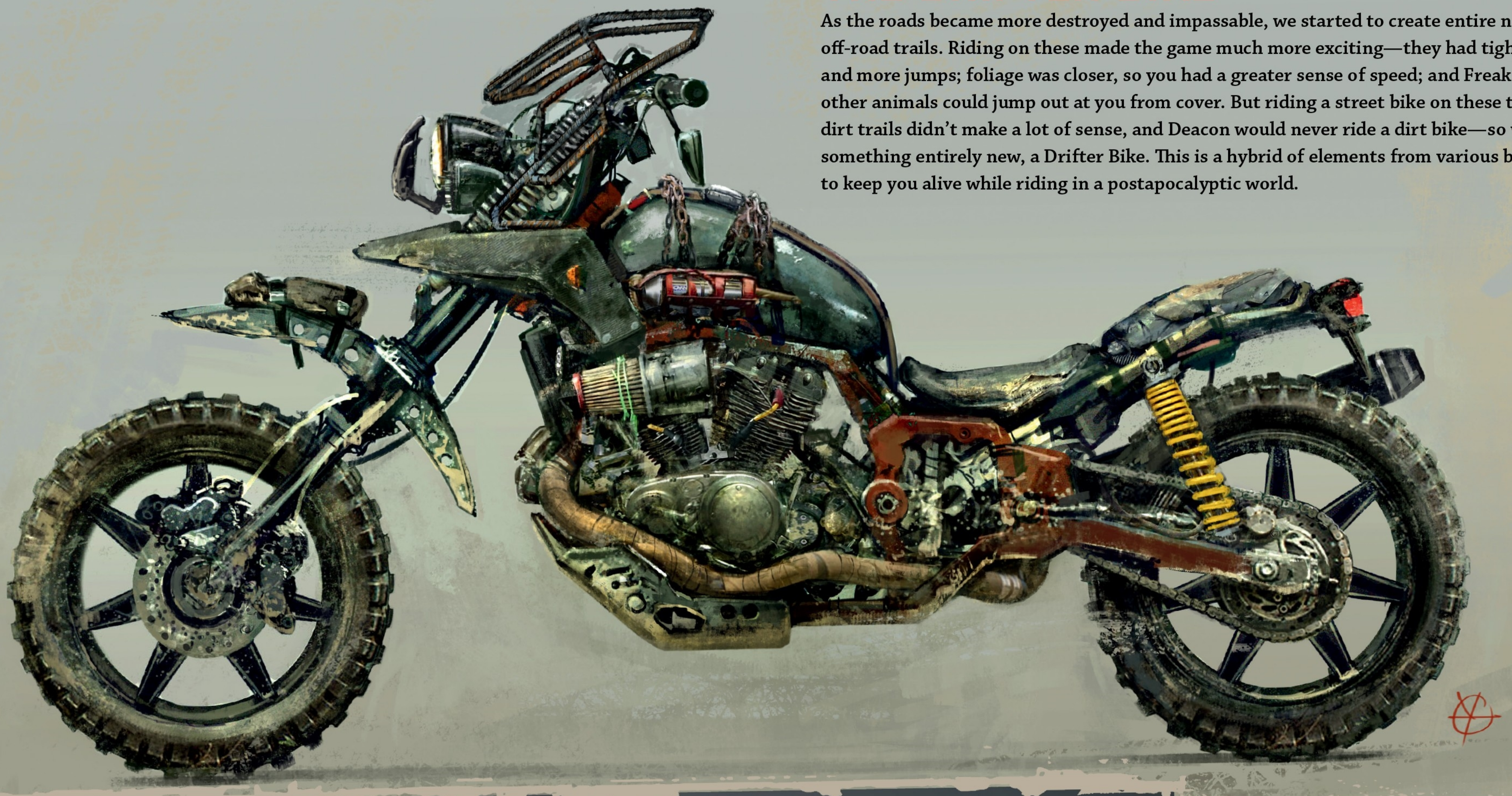

GRADES AND SKILLS
BIKES TAKE LESS FUEL,
FAST- UNLOCK SKILLS...
... SO YOU CAN JUMP PASSES,
AND EVEN GET AIR FOR ZOMBIE SMASHING
ADING ADDS WEIGHT,
SLOWS YOU DOWN,
and DRAINS FUEL...
UNLOCK OTHER BIKES?
MAYBE DIRTBIKES ALLOW YOU TO GO DEEPER IN THE WOODS
...BUT MAKES YOU UNSTOPPABLE

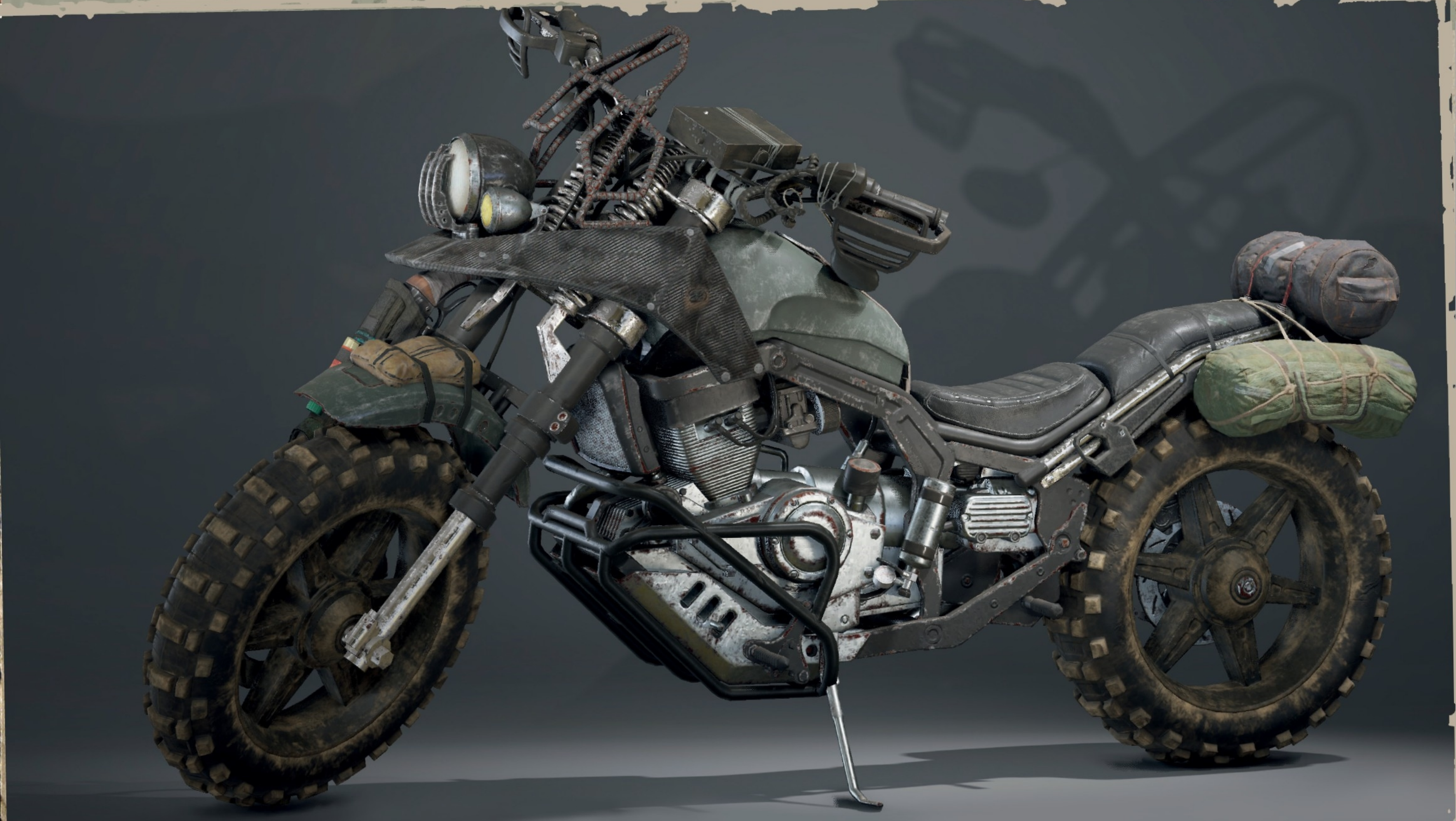

R
Gas mask
rifle mount
①
R
②
jerry can
canteens
jerry can
③
3 gallon popcore tank
side bags
extra fuel
R
④
DEACON BIKE SKETCHES #3

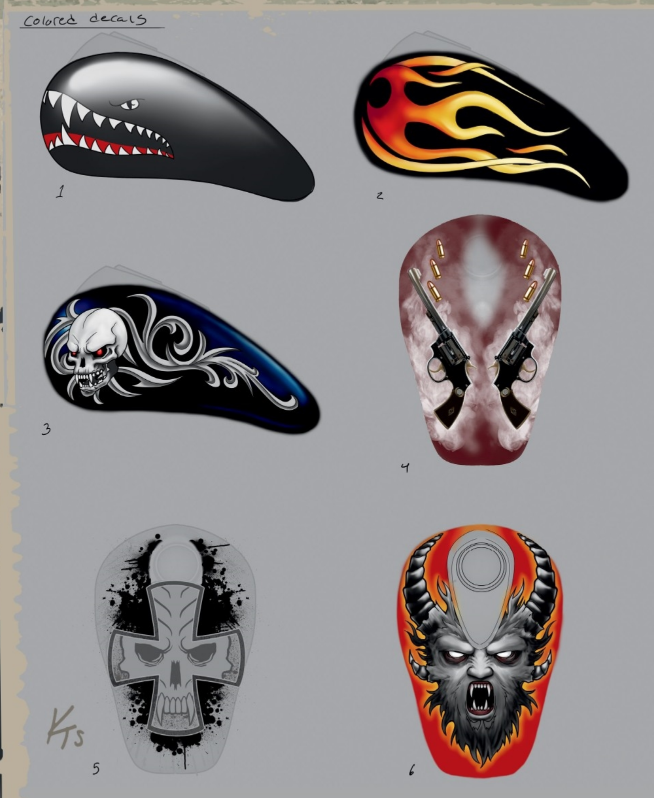
EARLY DESIGNS FOR DEACON'S BIKE. As you can see, all of these designs mimic pretty much the types of standard street bikes you would expect a member of an outlaw MC to ride. But as we started to develop the world and game, we realized that street bikes weren't going to work.

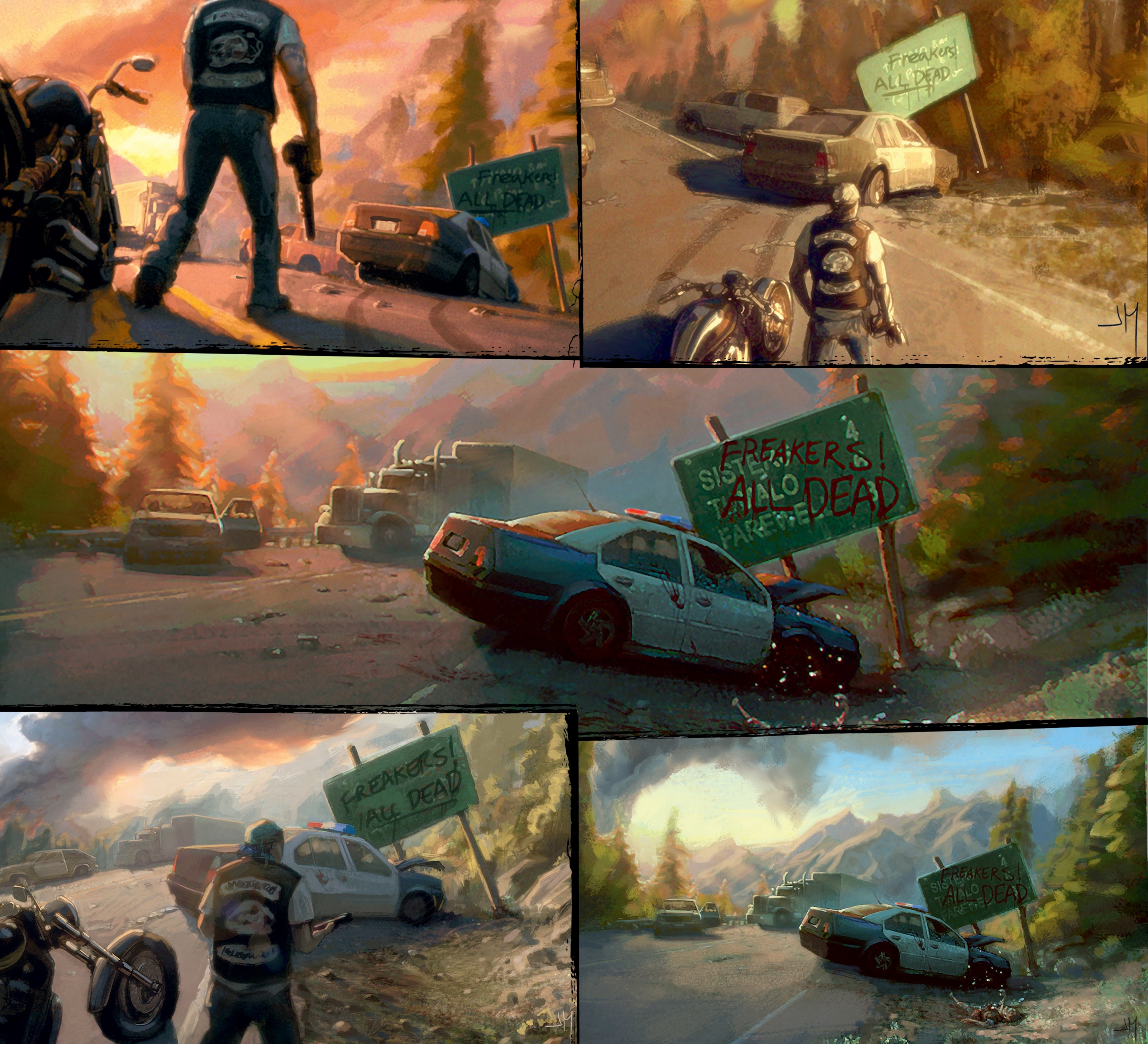
THE DRIFTER BIKE

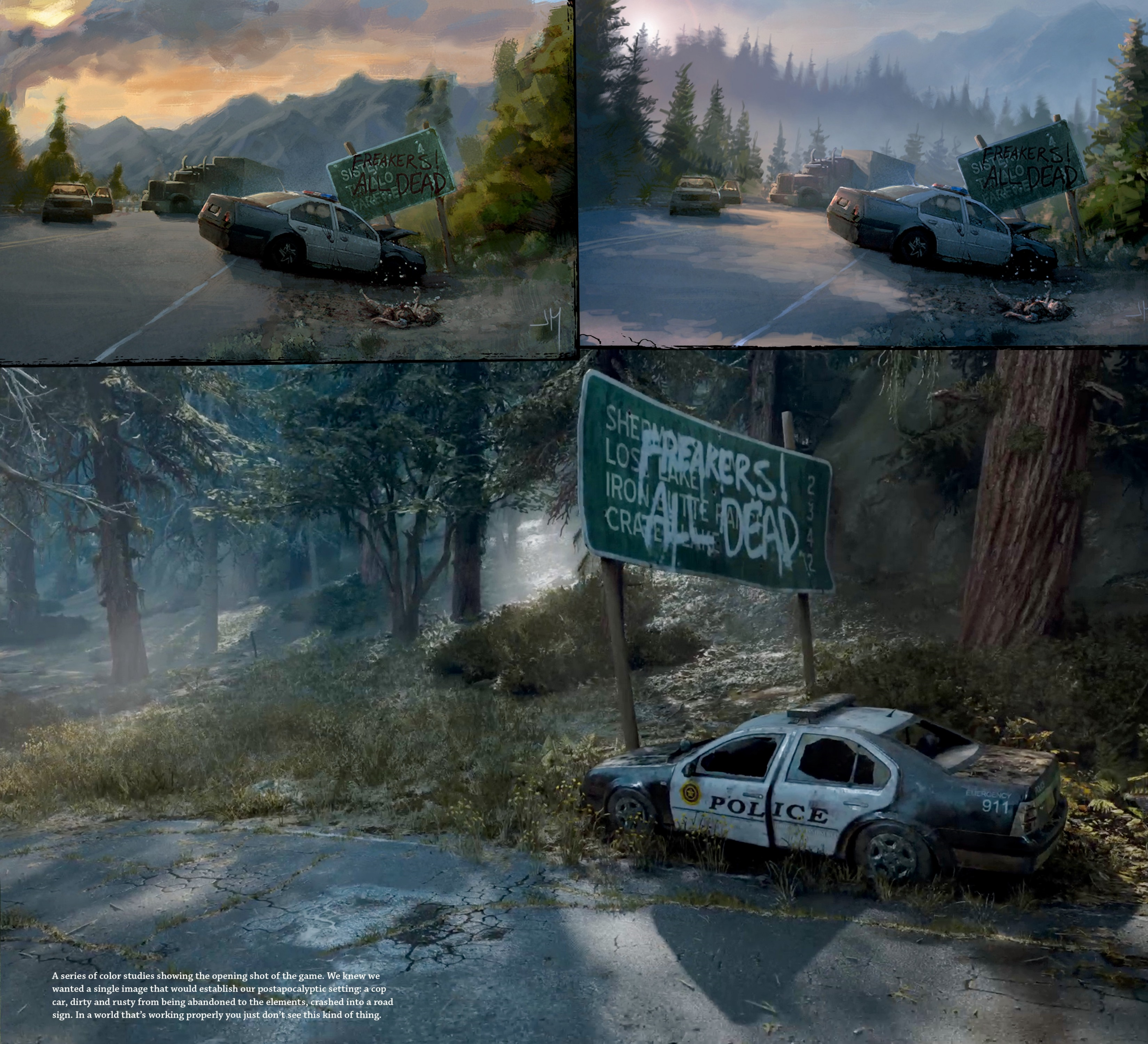
As the roads became more destroyed and impassable, we started to create entire networks of off-road trails. Riding on these made the game much more exciting—they had tighter turns and more jumps; foliage was closer, so you had a greater sense of speed; and Freakers and other animals could jump out at you from cover. But riding a street bike on these types of dirt trails didn't make a lot of sense, and Deacon would never ride a dirt bike—so we created something entirely new, a Drifter Bike. This is a hybrid of elements from various bikes, built to keep you alive while riding in a postapocalyptic world.



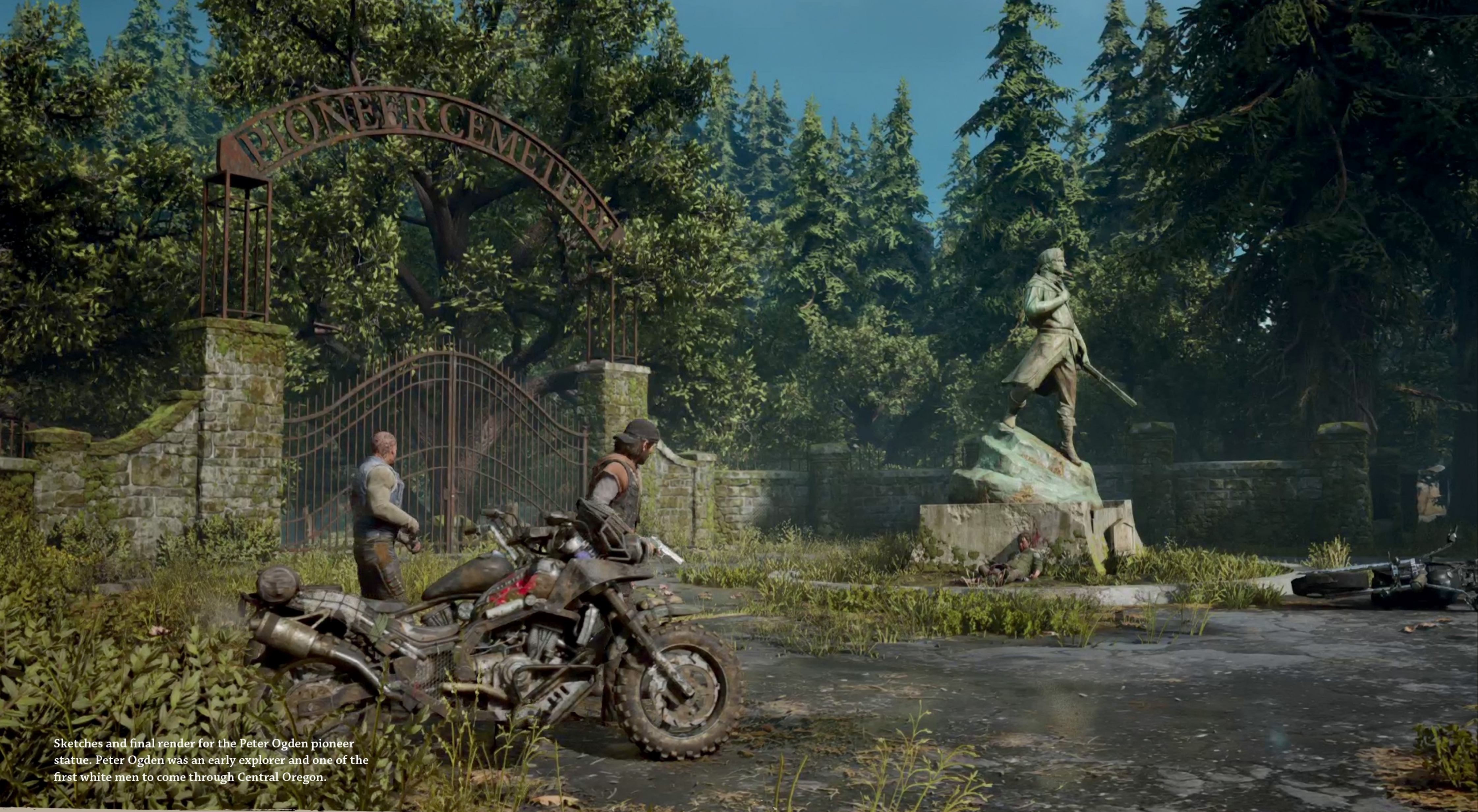




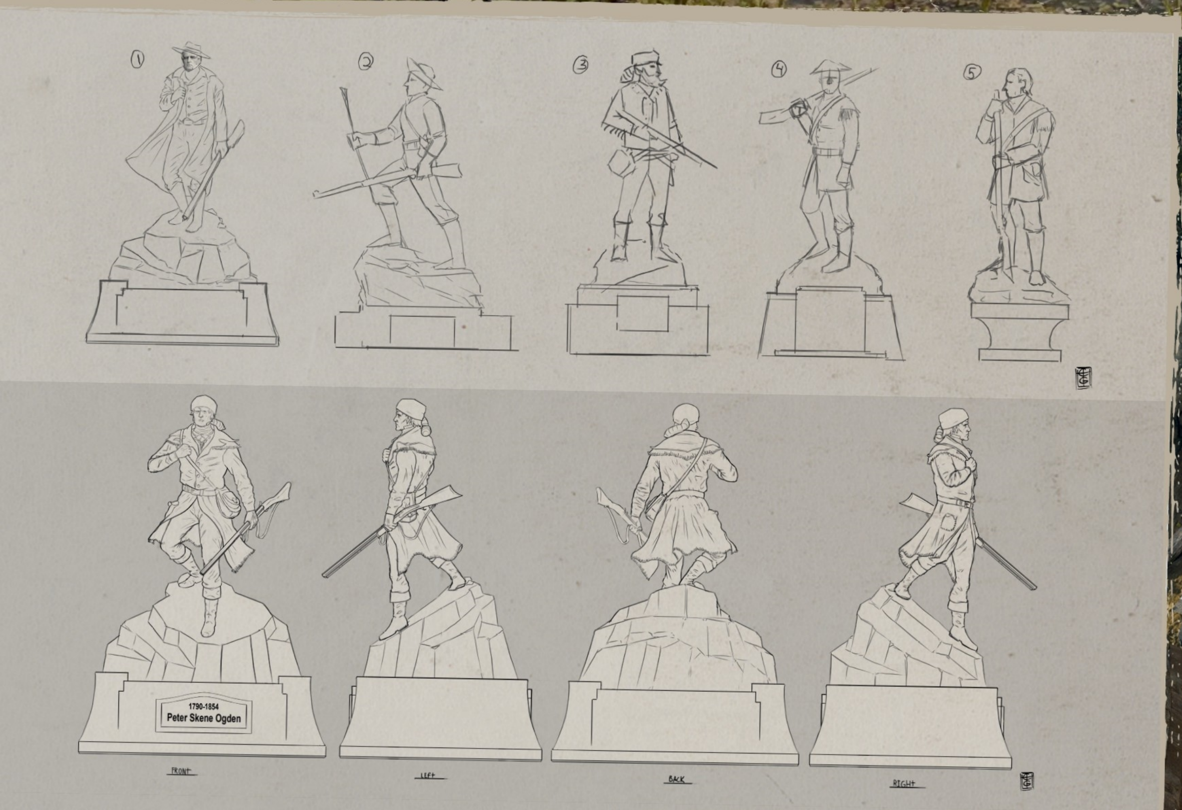

Freakers! ALL DEAD
Freakers! ALL DEAD
FREAKERS! ALL DEAD
SISTERS
FAREWELL
FREAKERS! ALL DEAD
FREAKERS! ALL DEAD

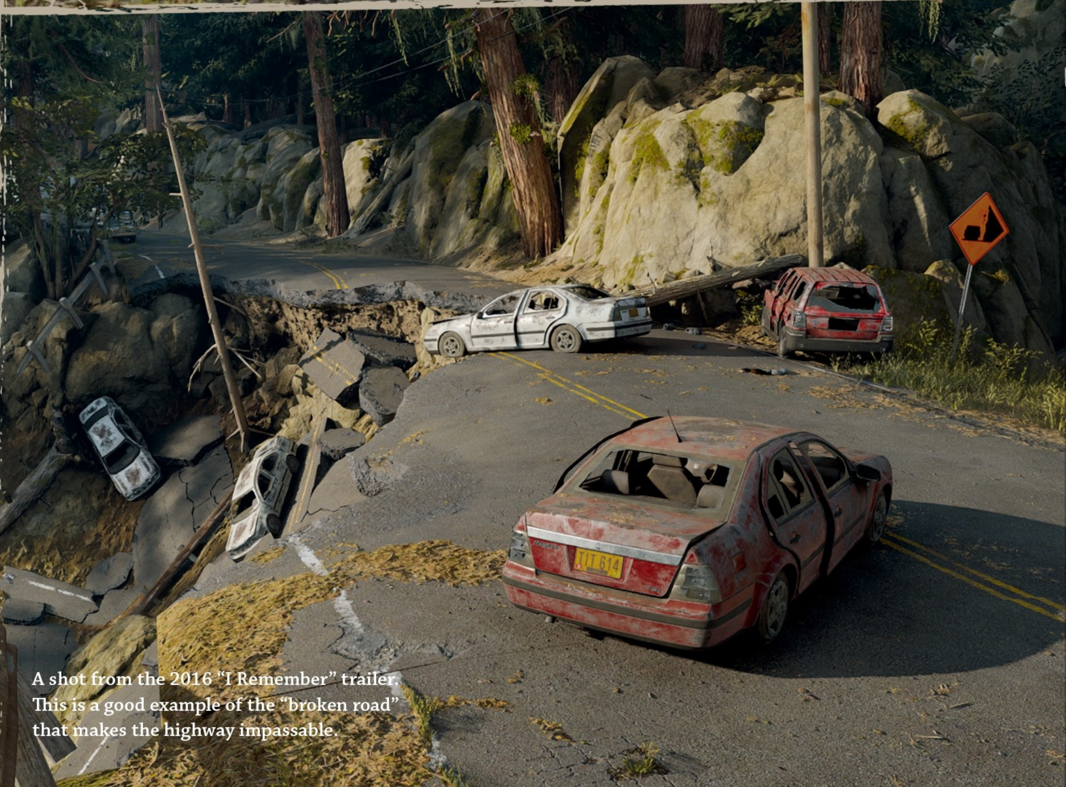

FREAKERS!
ALL DEAD
FREAKERS!
ALL DEAD
FREAKERS!
ALL DEAD
POLICE
EMERGENCY
911

A series of color studies showing the opening shot of the game. We knew we wanted a single image that would establish our postapocalyptic setting: a cop car, dirty and rusty from being abandoned to the elements, crashed into a road sign. In a world that's working properly you just don't see this kind of thing.

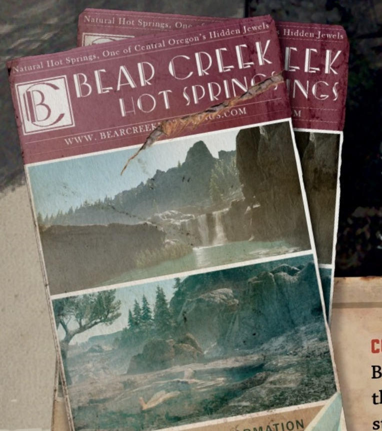

PIONEER CEMETERY

Sketches and final render for the Peter Ogden pioneer statue. Peter Ogden was an early explorer and one of the first white men to come through Central Oregon.

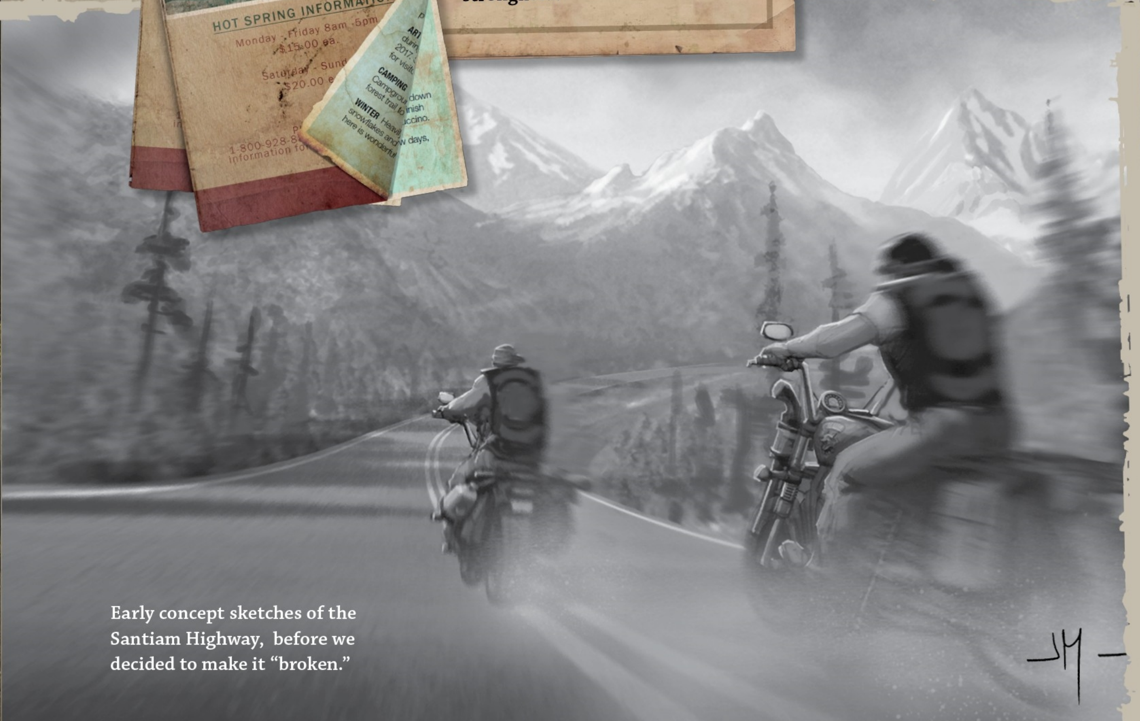

①
②
③
④
⑤
1790-1854
Peter Skene Ogden
FRONT
LEFT
BACK
RIGHT


A shot from the 2016 "I Remember" trailer. This is a good example of the "broken road" that makes the highway impassable.

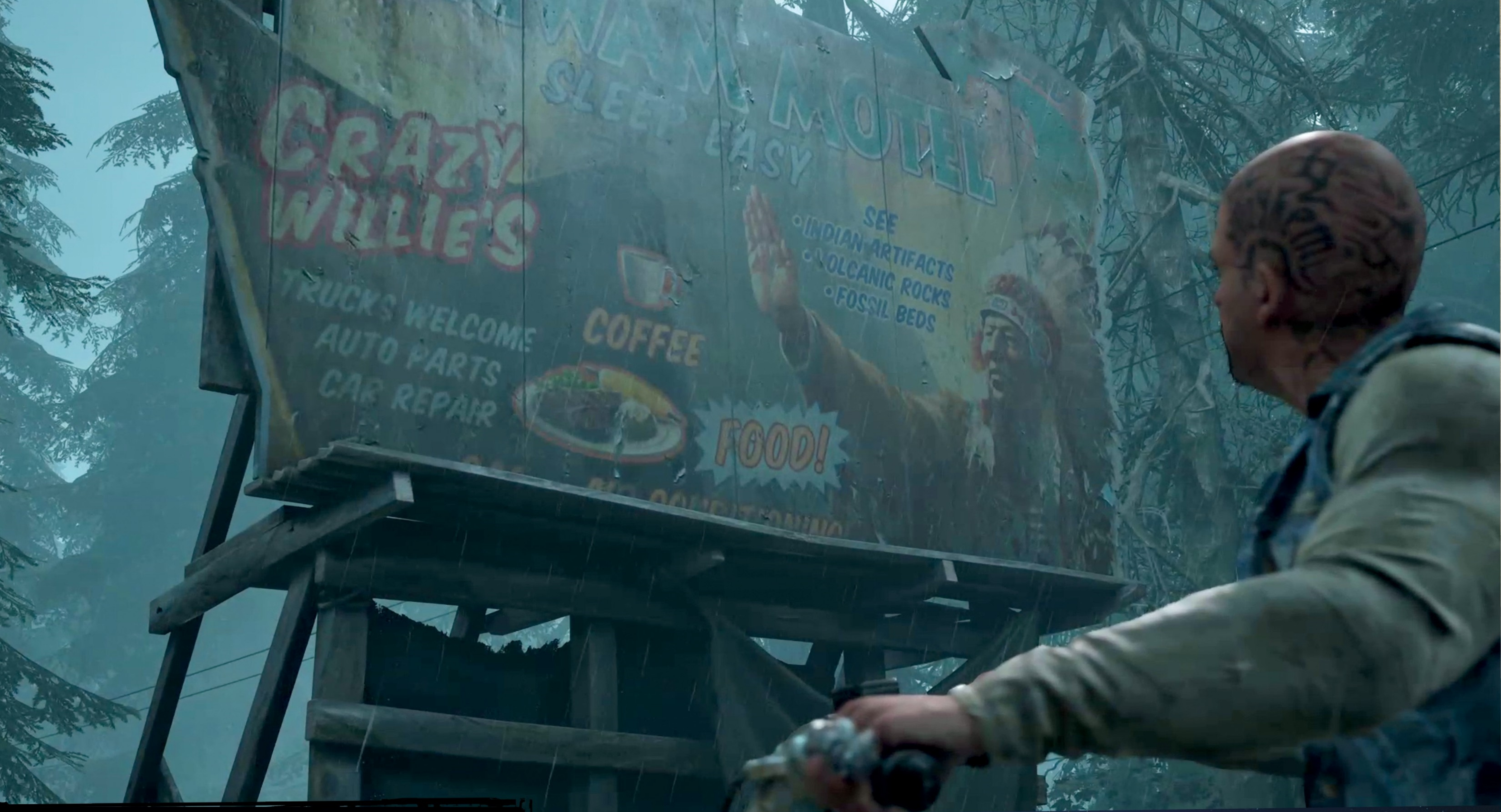
Render of the very first image in *Days Gone*. Much work was spent on making this mountain vista as spectacular as we could.

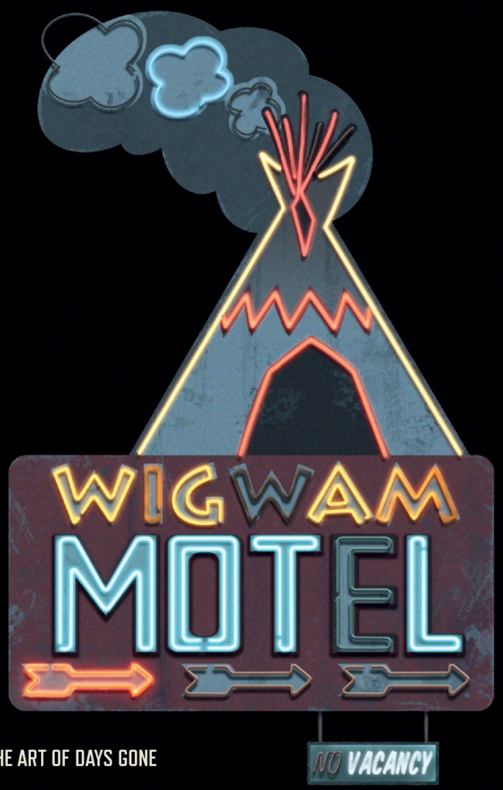

Natural Hot Springs, One of Central Oregon's Hidden Jewels
BEAR CREEK
HOT SPRINGS
WWW.BEARCREEK
HOT SPRING INFORMATION
Monday - Friday 8am - 6pm

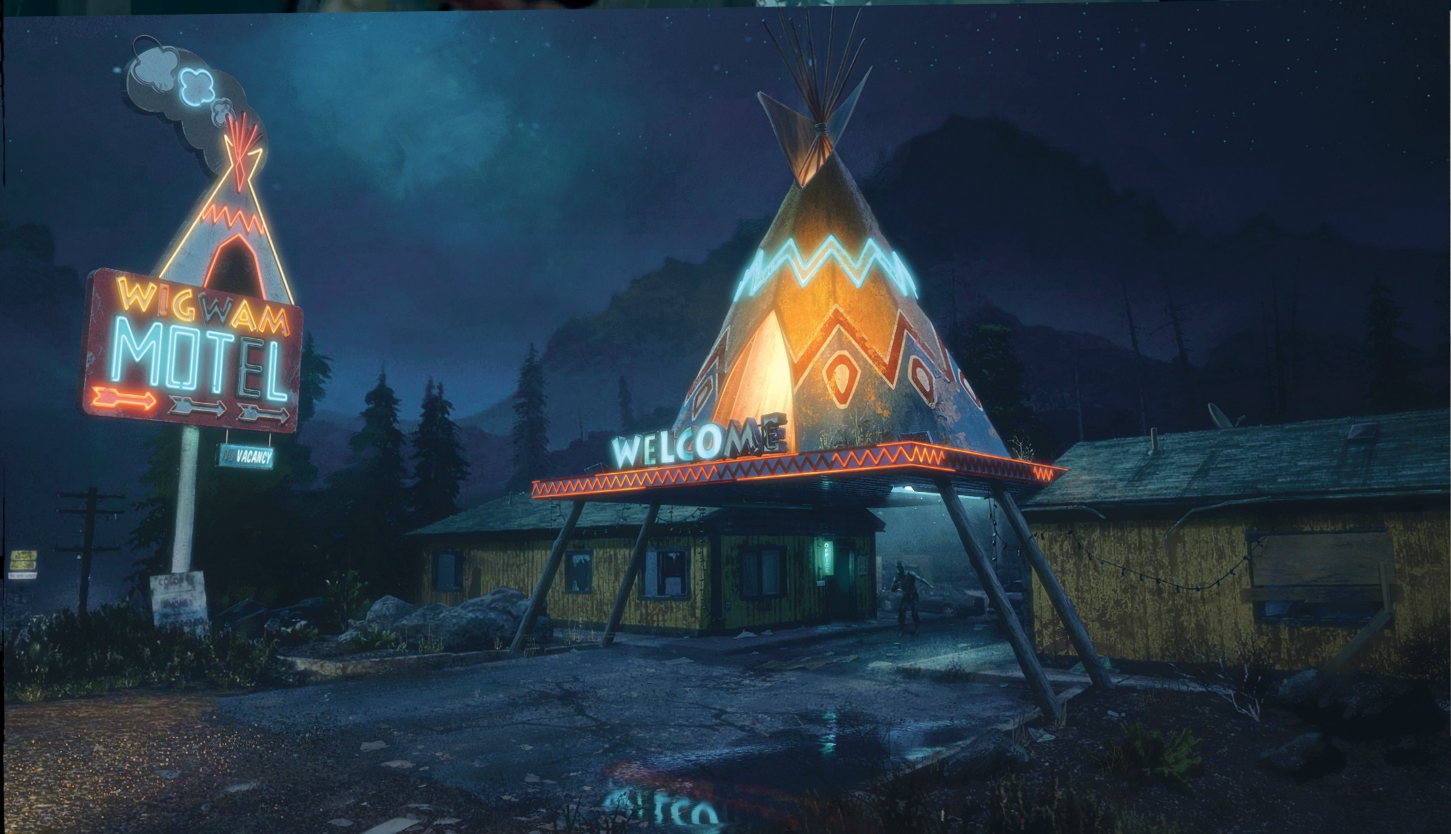
COLLECTIBLE: Tourism flier for Bear Creek. After the pandemic, the location becomes a Marauder stronghold.

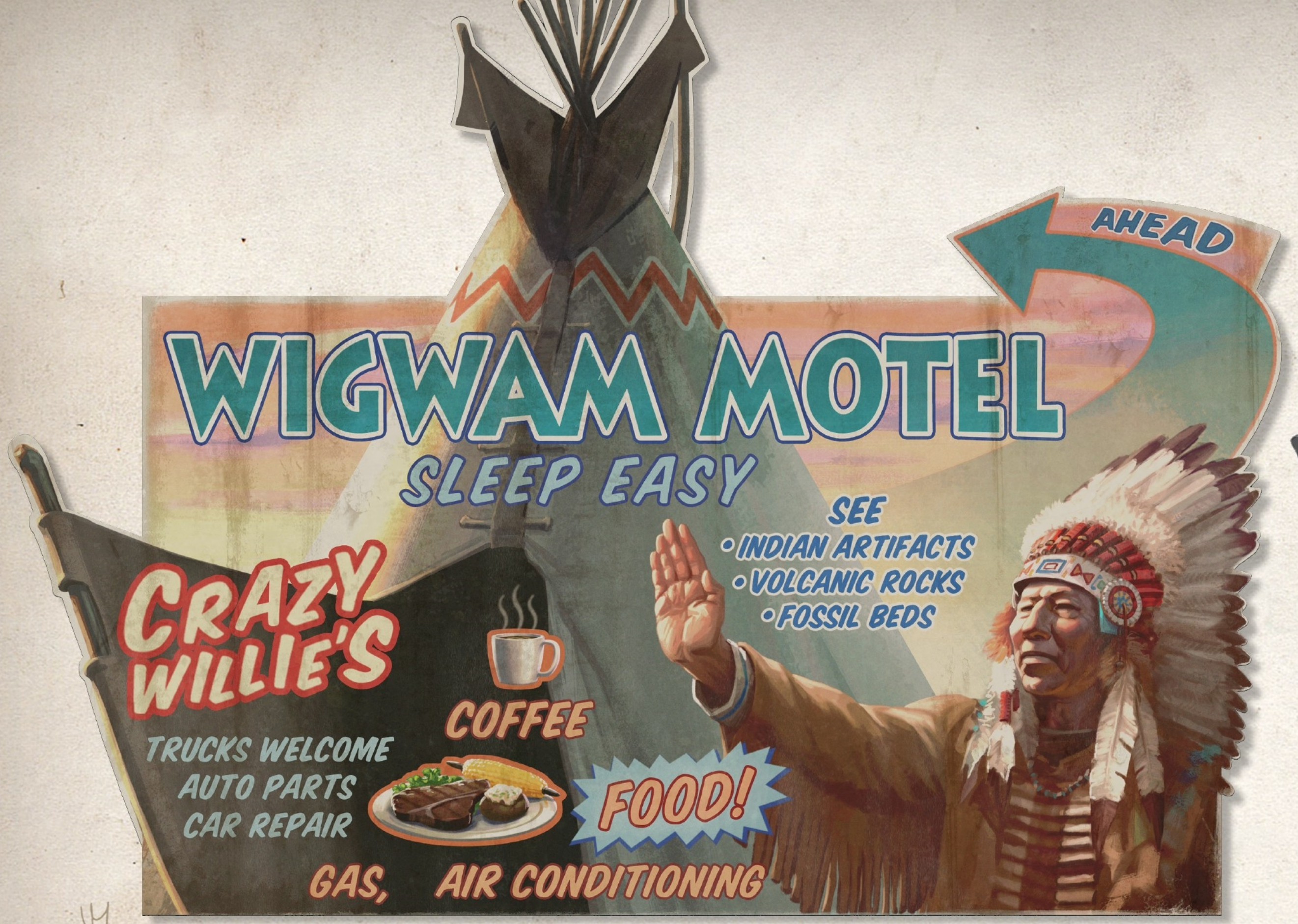


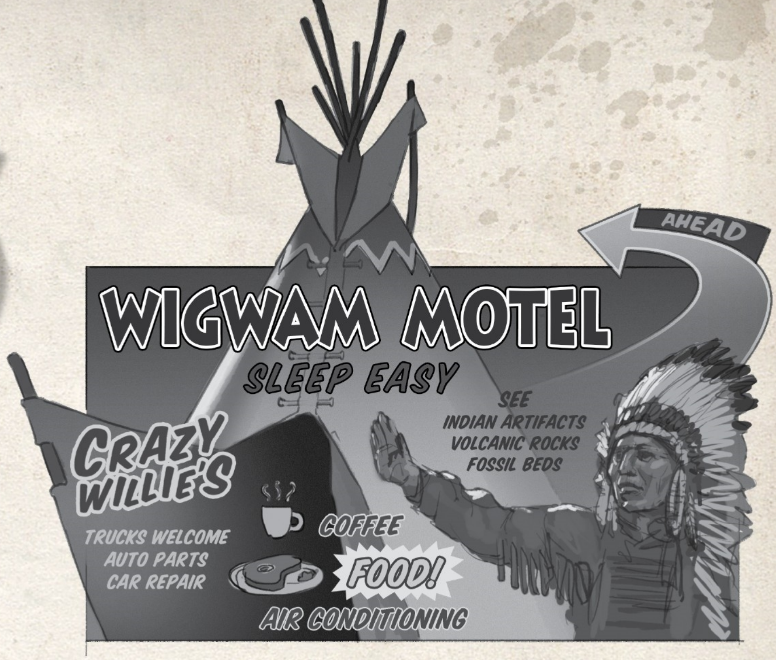
Early concept sketches of the Santiam Highway, before we decided to make it "broken."


WAM MOTEL
SLEEP EASY
CRAZY WILLIE'S
TRUCKS WELCOME
AUTO PARTS
CAR REPAIR
COFFEE
FOOD!
SEE
• INDIAN ARTIFACTS
• VOLCANIC ROCKS
• FOSSIL BEDS


WIGWAM
MOTEL
NO VACANCY

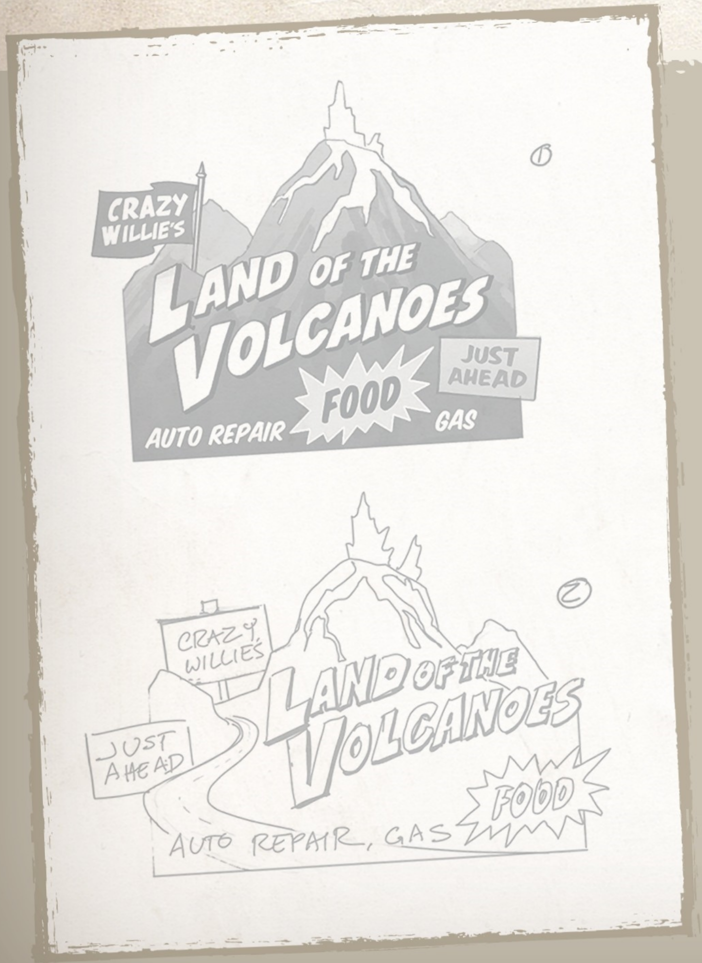

WIGWAM
MOTEL
VACANCY
WELCOME

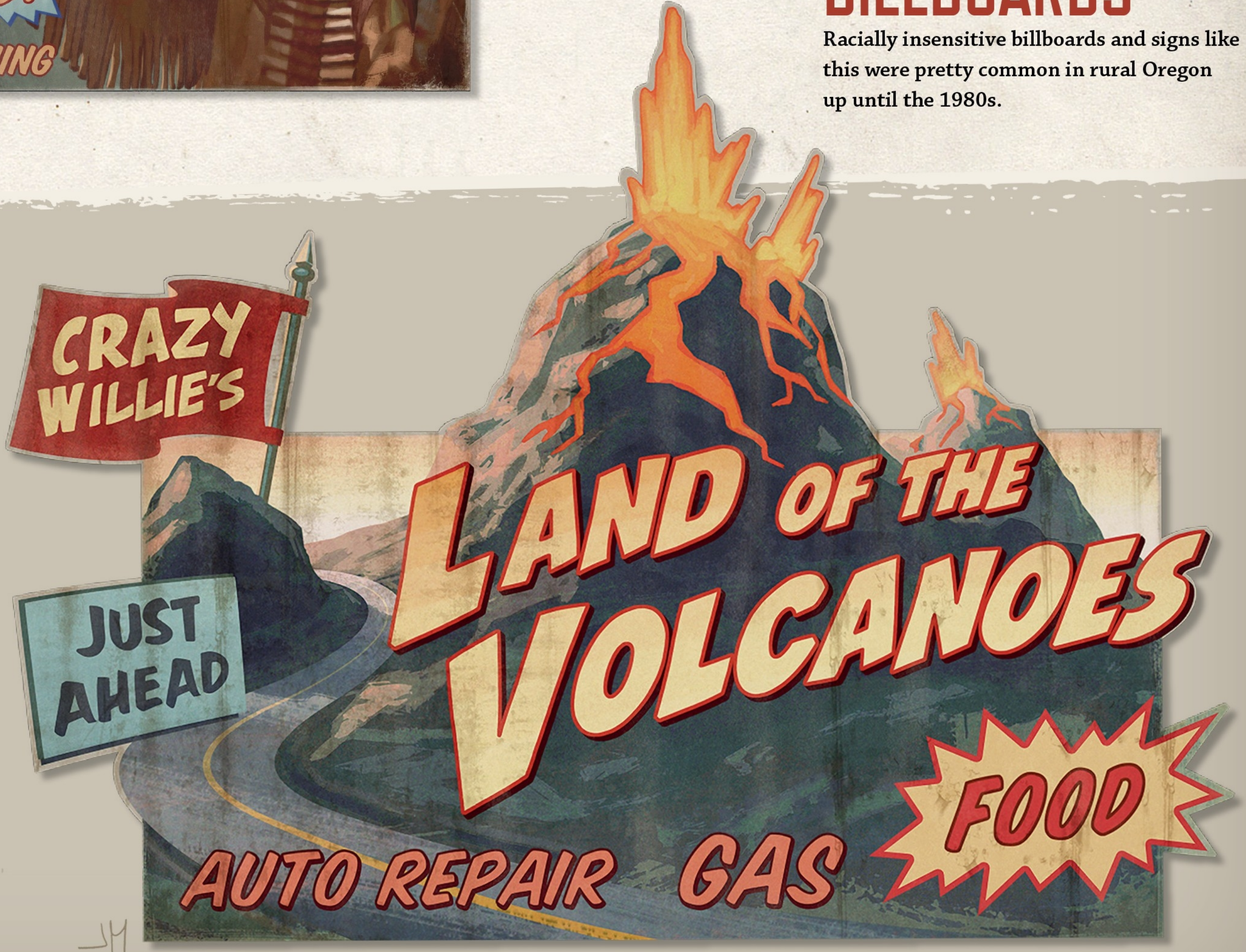

AHEAD
WIGWAM MOTEL
SLEEP EASY
SEE
• INDIAN ARTIFACTS
• VOLCANIC ROCKS
• FOSSIL BEDS
CRAZY WILLIE'S
COFFEE
TRUCKS WELCOME
AUTO PARTS
CAR REPAIR
FOOD!
GAS, AIR CONDITIONING

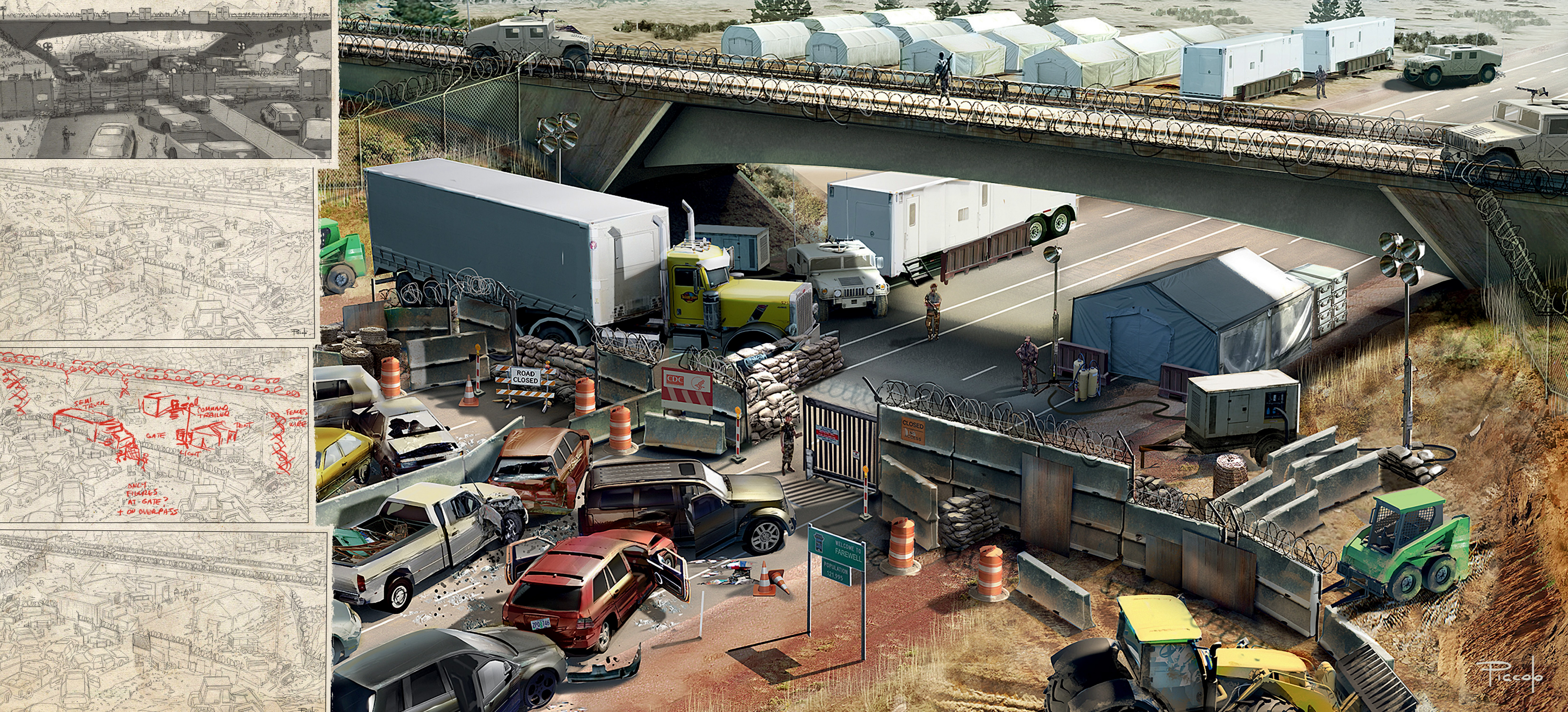

AHEAD
WIGWAM MOTEL
SLEEP EASY
SEE
INDIAN ARTIFACTS
VOLCANIC ROCKS
FOSSIL BEDS
CRAZY WILLIE'S
TRUCKS WELCOME
AUTO PARTS
CAR REPAIR
COFFEE
FOOD!
AIR CONDITIONING

BILLBOARDS

Racially insensitive billboards and signs like this were pretty common in rural Oregon up until the 1980s.


①
CRAZY WILLIE'S
LAND OF THE VOLCANOES
JUST AHEAD
FOOD
AUTO REPAIR
GAS
②
CRAZY WILLIE'S
LAND OF THE VOLCANOES
JUST AHEAD
FOOD
AUTO REPAIR, GAS

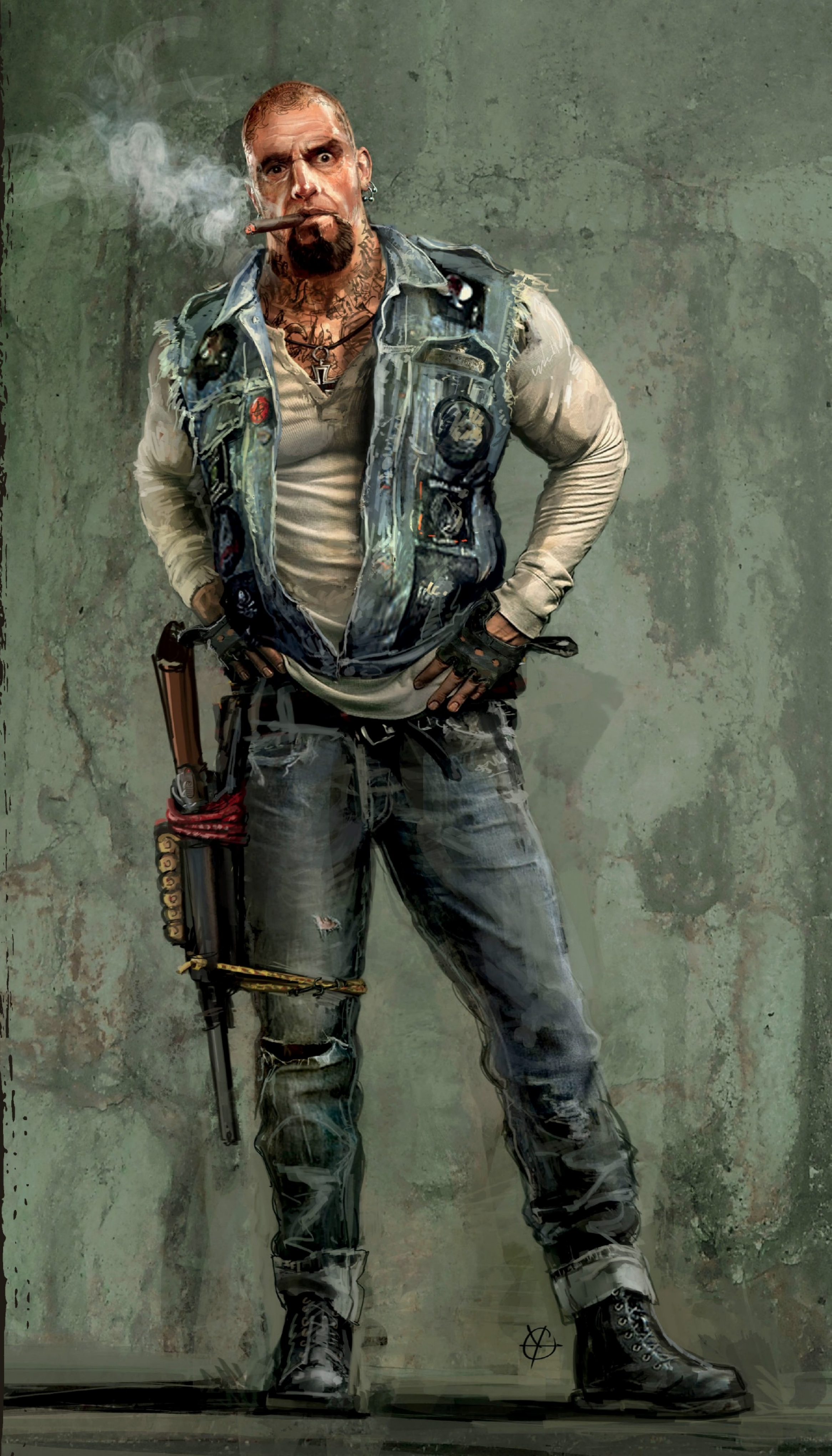

CRAZY WILLIE'S
JUST AHEAD
LAND OF THE VOLCANOES
FOOD
AUTO REPAIR GAS


Piccolo
SEMI TRUCK
COMMAND TRAILER
FENCES WIRE
TENT
GATE
LIGHT
ONLY FIGURES AT GATE? + ON OVERPASS
ROAD CLOSED
CDC
CLOSED
WELCOME TO FAREWELL
POPULATION 121,995
Piccolo

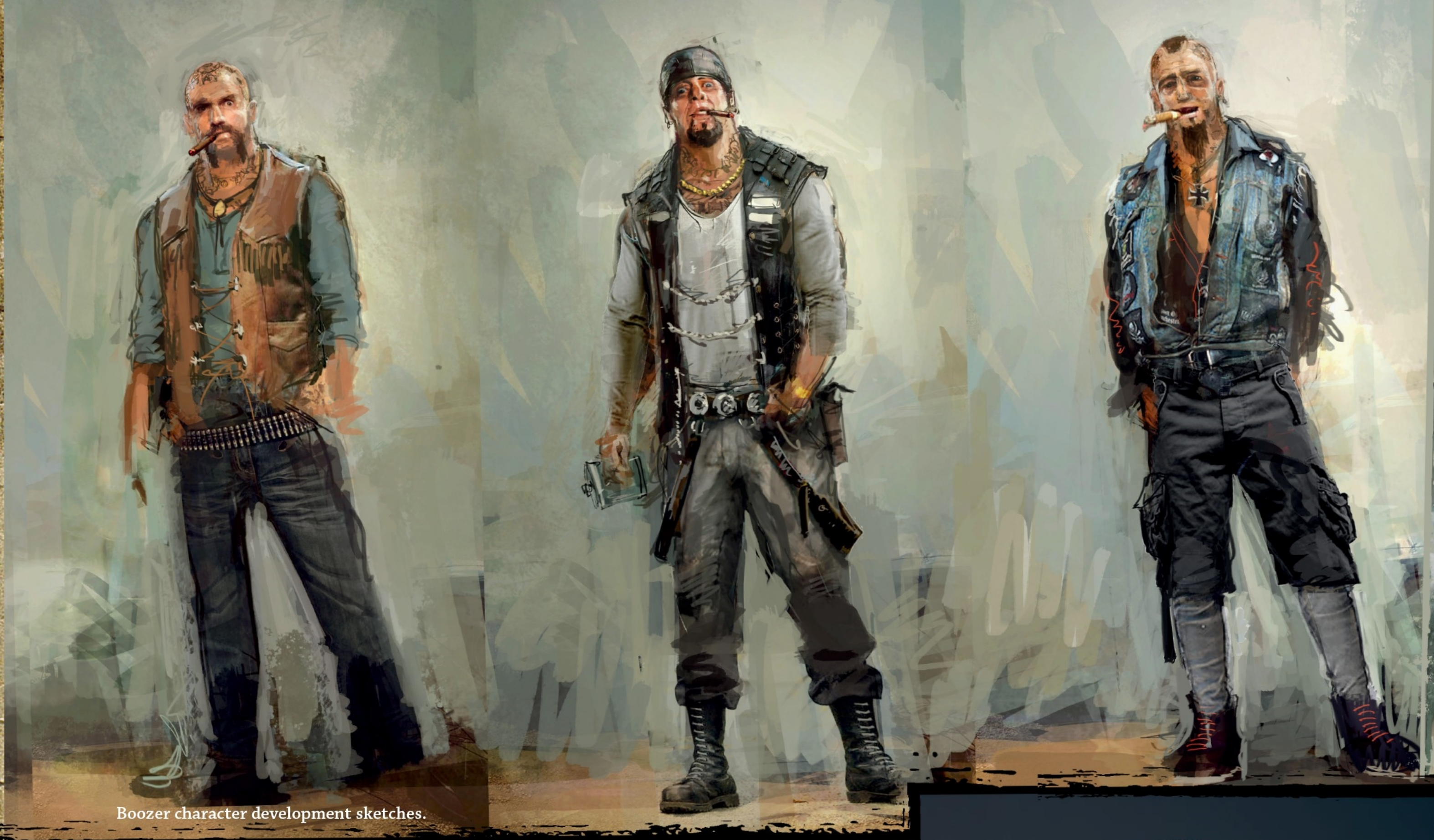
BOOZER IN PAIN

WILLIAM "BOOZER" GRAY isn't a complicated guy. He's a biker, and he's Deacon's best friend. Only friend, really, besides Sarah. He likes to drink, ride his bike, and do a bit of rabble-rousing. He's got a code of honor that you'd better not cross. People like him. But he does have a darker side. Before the world ended, we learn, his wife Joany was killed in a bike accident. She and Boozer were on a drunken joy ride near Crater Lake Highway when Boozer lost control of the bike and put it down. The MC came and got him, but Joany was dead. The MC forced Boozer away so he wouldn't be charged with manslaughter, but that meant leaving her on the side of the road until the accident was spotted many hours later.

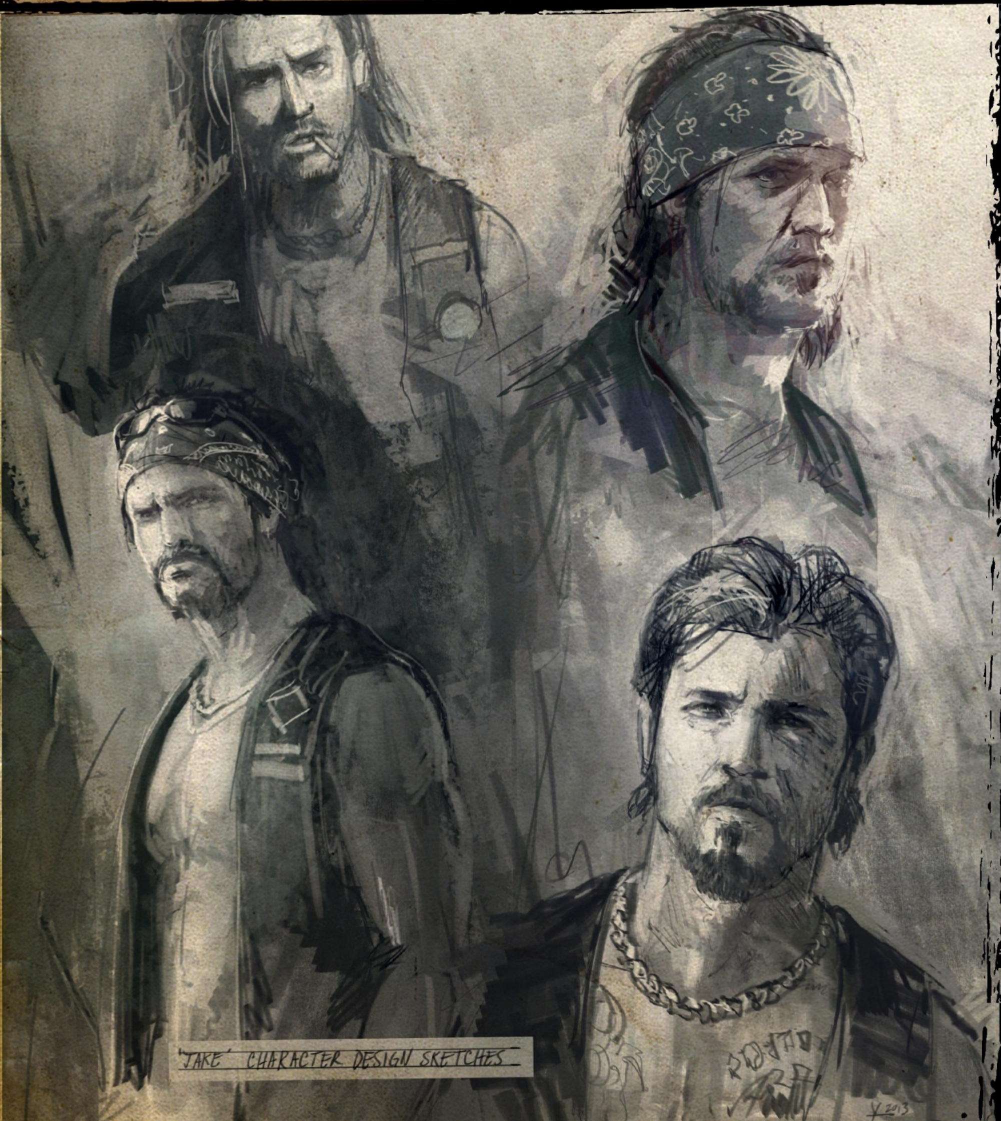
All of this is backstory to why Boozer is so important in *Days Gone*. He understands Deacon, what he's going through, and why he acts the way he does. None of this changes when Boozer is badly injured and becomes a burden on Deacon. Boozer has pride, and it kills him to have to rely on his friend. But by the end of the game, it is Deacon who has to rely on Boozer. Their friendship, and what happens between the two men, is one of the driving stories in the game.

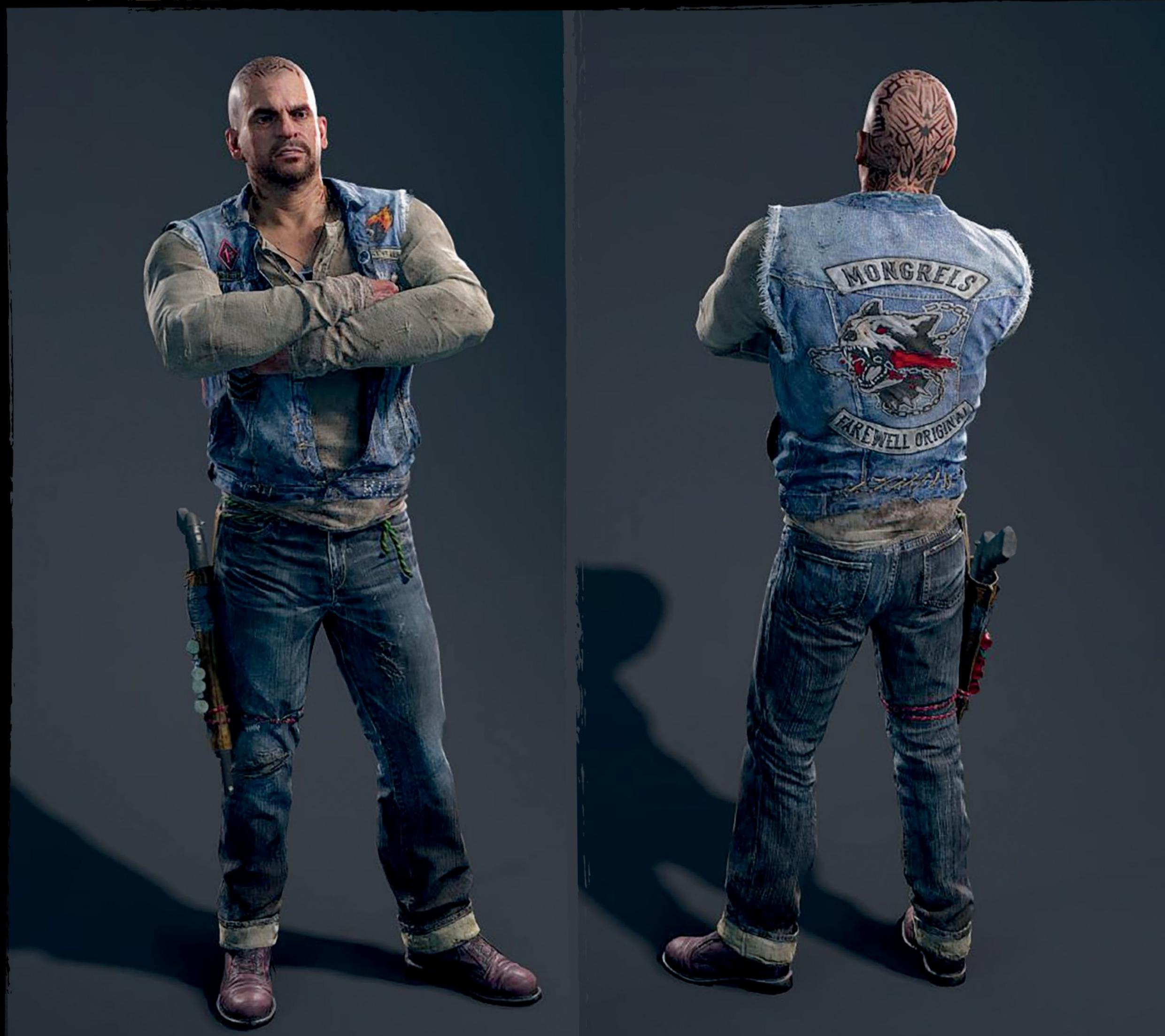


BOOZER'S FINAL CONCEPT PAINTING. Our goal was to make him authentic and as different from Deacon as possible. While originally, we wanted him to have a cigar, it became obvious during production that this would become a huge amount of work for animation and particle effects, so the idea was scrapped.

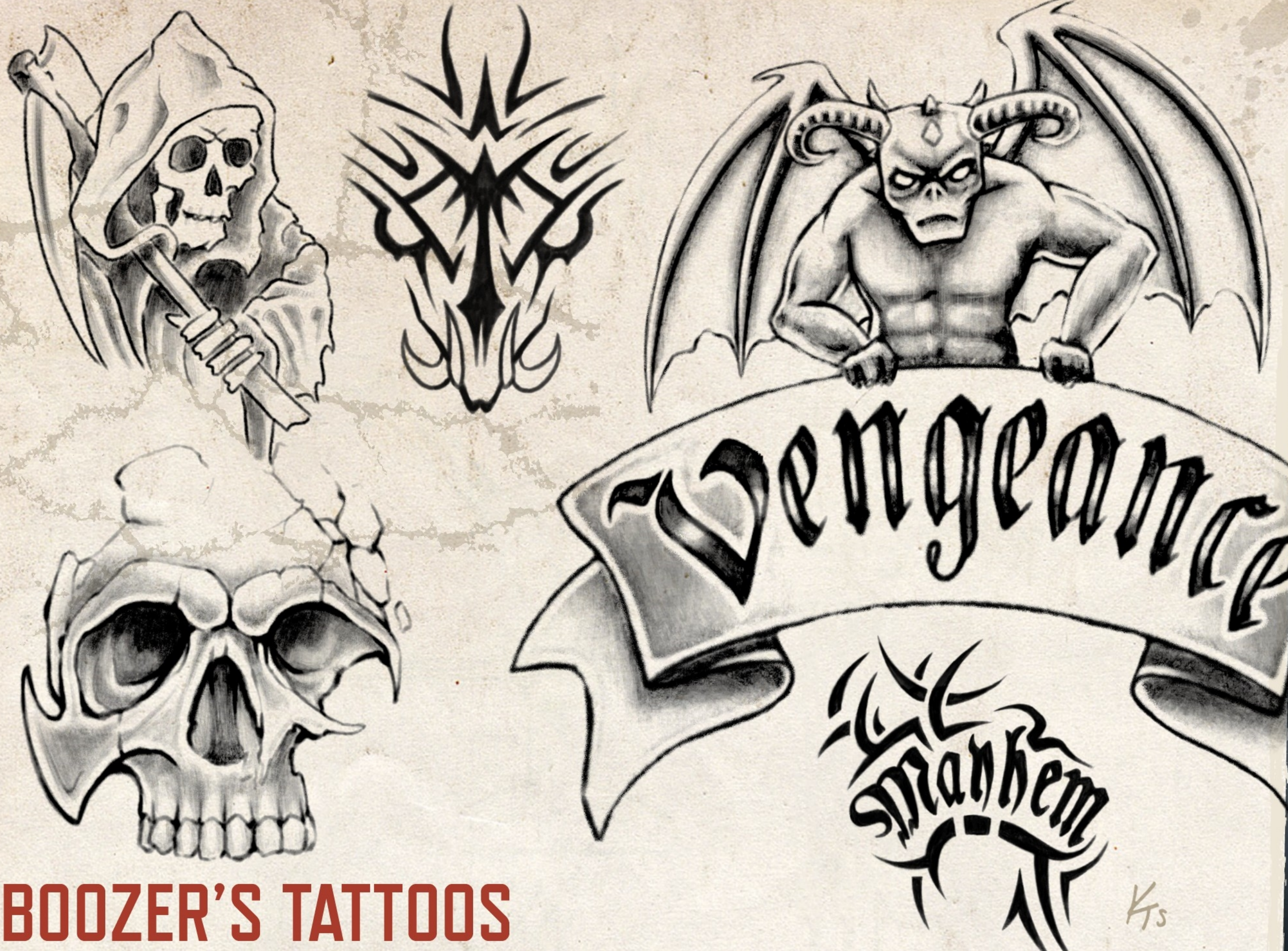


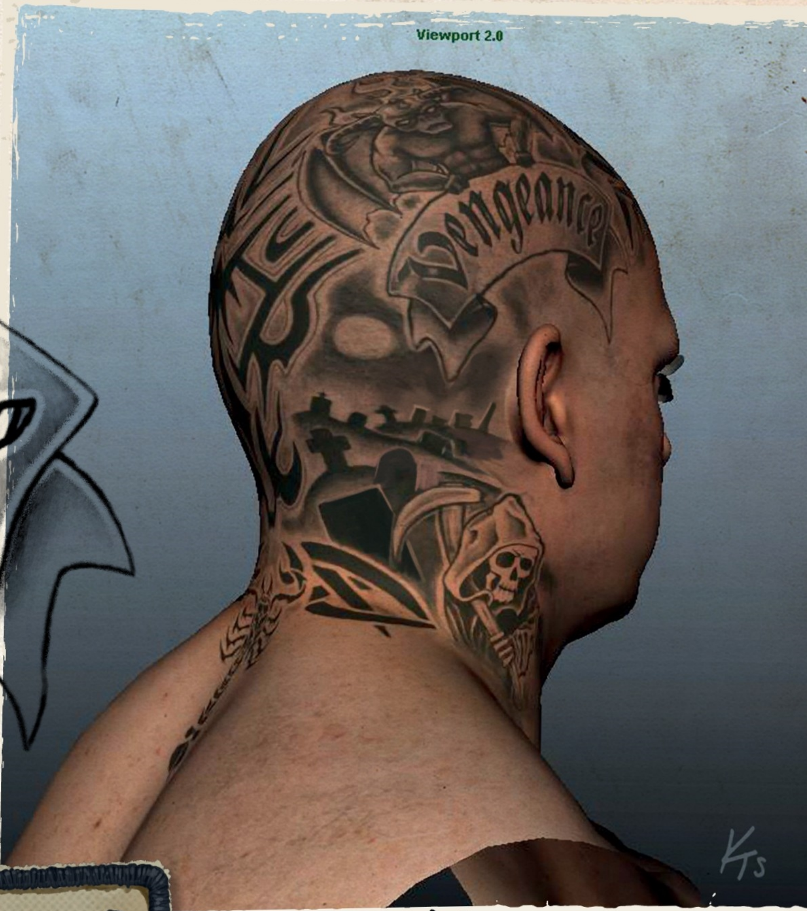
Boozer character development sketches.


'JAKE' CHARACTER DESIGN SKETCHES


MONGRELS
FAREWELL ORIGINAL

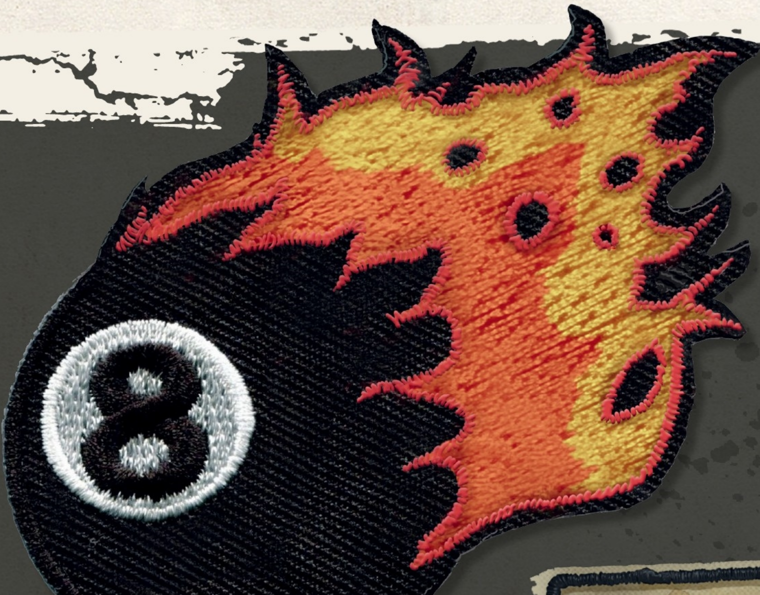
Boozer's final character model.

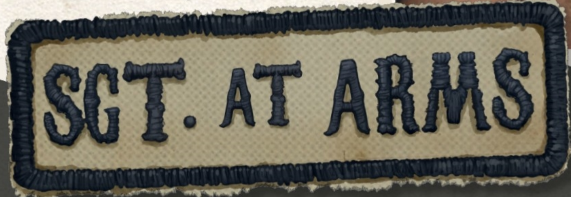

Vengeance
Manhem
KTS

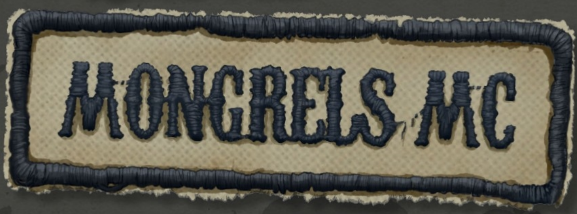

Viewport 2.0
Vengeance
KTS

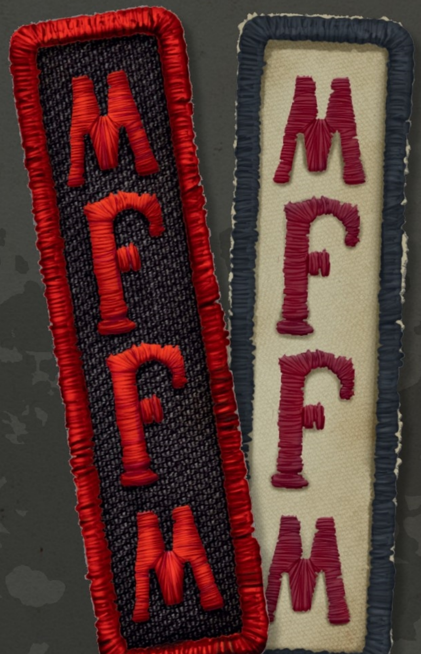
BOOZER'S TATTOOS

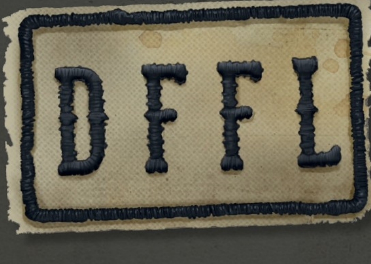
Each tat was designed on paper first, then painted in 3D on the model to get the stretch and pull correct.

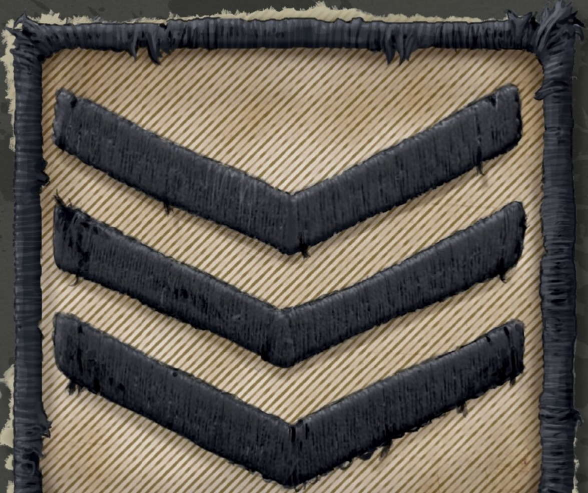




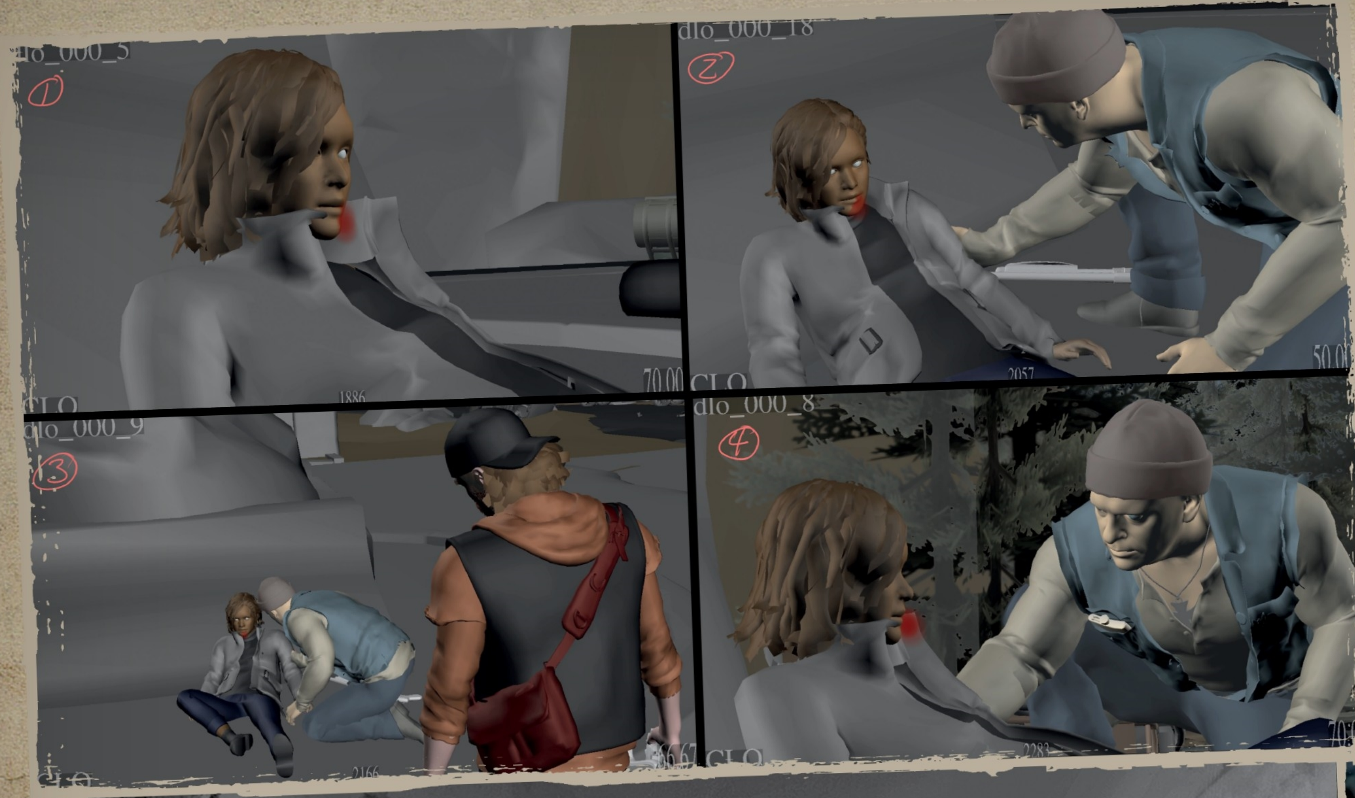

MONGRELS MC



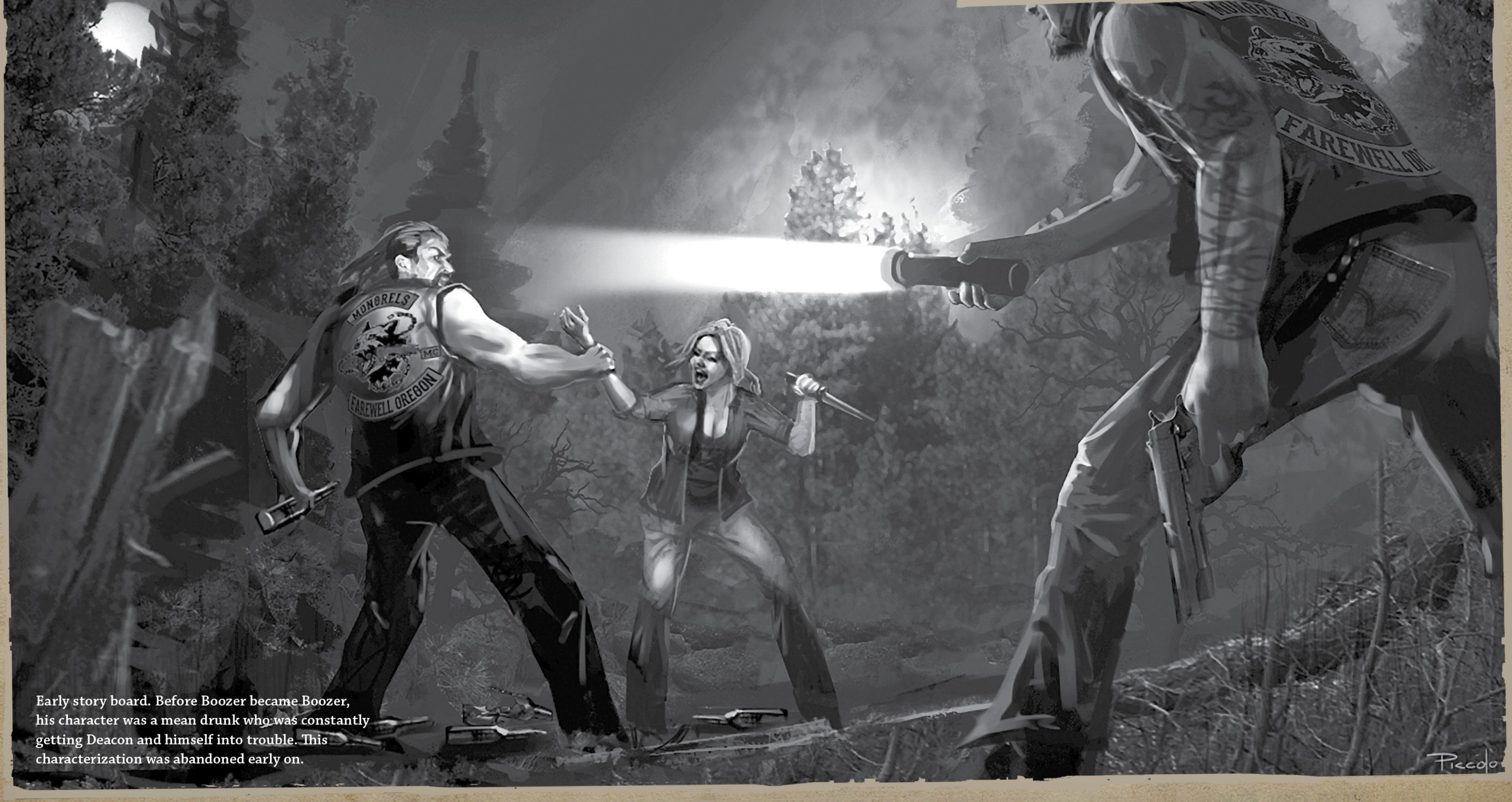




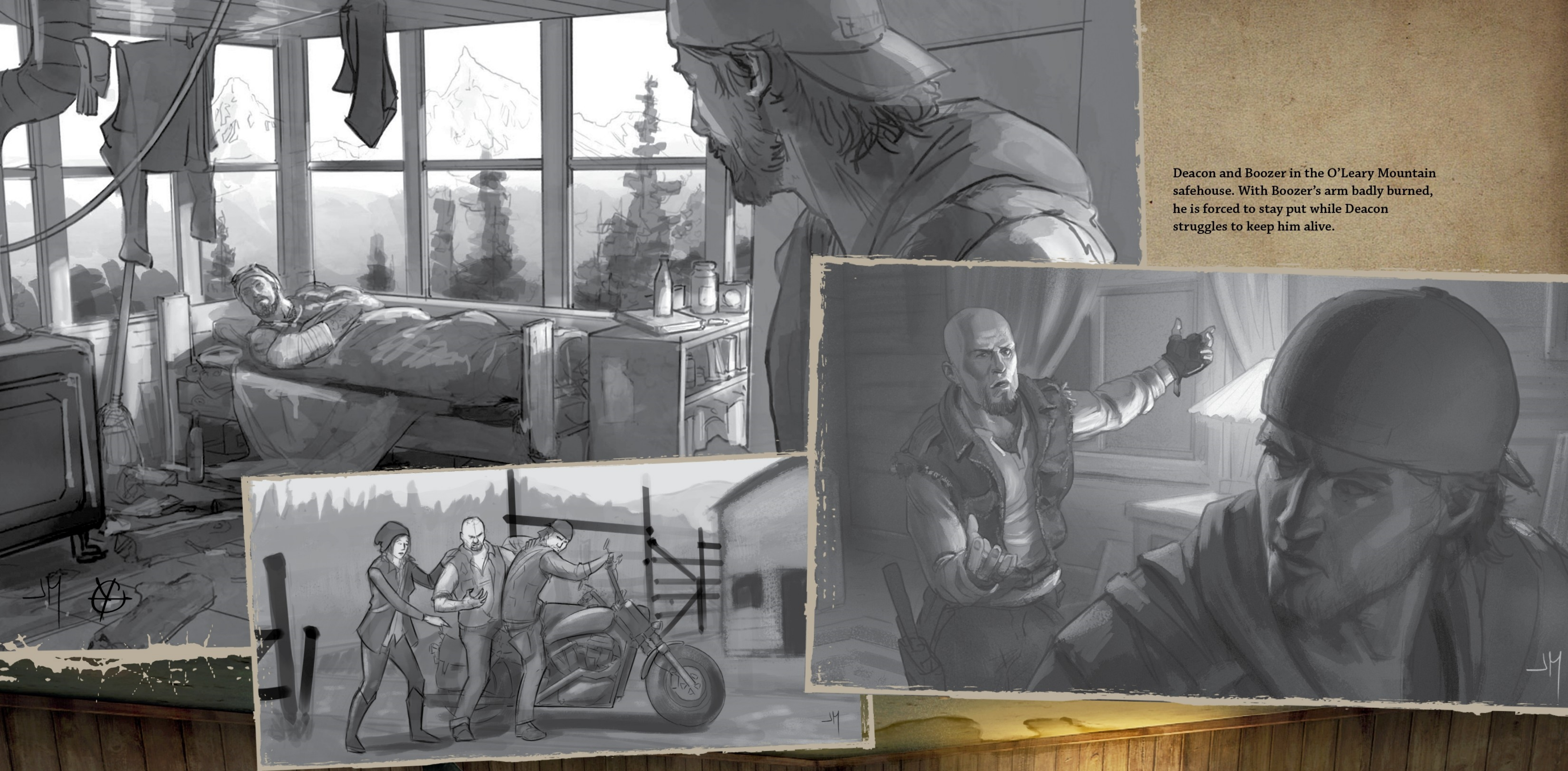
BOOZER'S PATCHES At one point Sarah makes fun of the MC, pointing out how they're like Boy Scouts with their uniforms, rules, slogans, and patches.


dlo_000_5
1
1886
70.00
dlo_000_18
2
2057
50.00
dlo_000_9
3
2166
dlo_000_8
4
2283

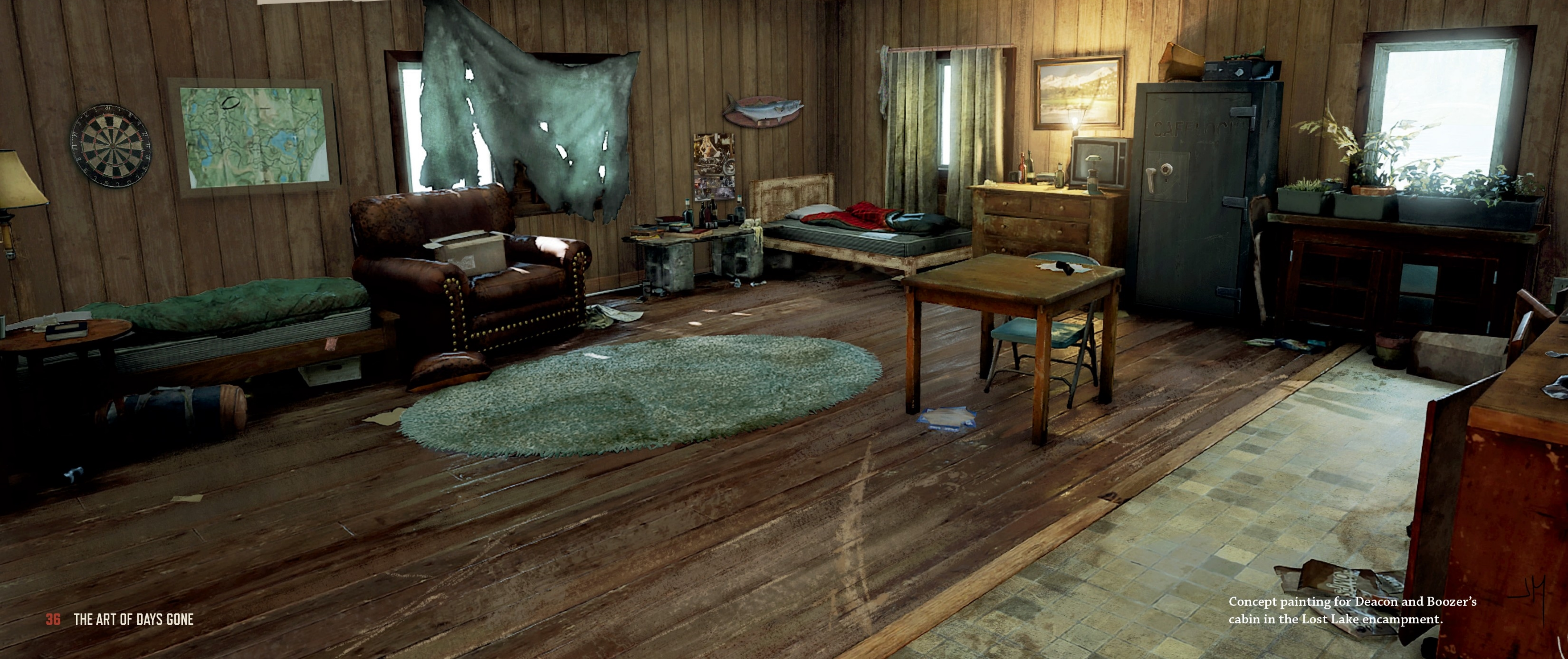
Development art and the final render of the Alvarez sequence. During the opening sequence, “Riding High and Tight,” Deacon and Boozer find Alvarez beaten and dying on the side of the road. She tells them the name of the man who did it, and the chase is on.


MONGRELS
MC
FAREWELL OREGON
MONGRELS
FAREWELL OR
Piccolo

Early story board. Before Boozer became Boozer, his character was a mean drunk who was constantly getting Deacon and himself into trouble. This characterization was abandoned early on.

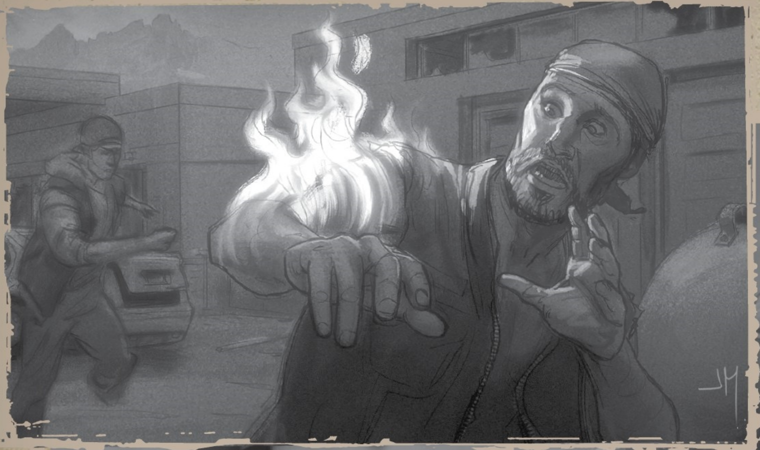


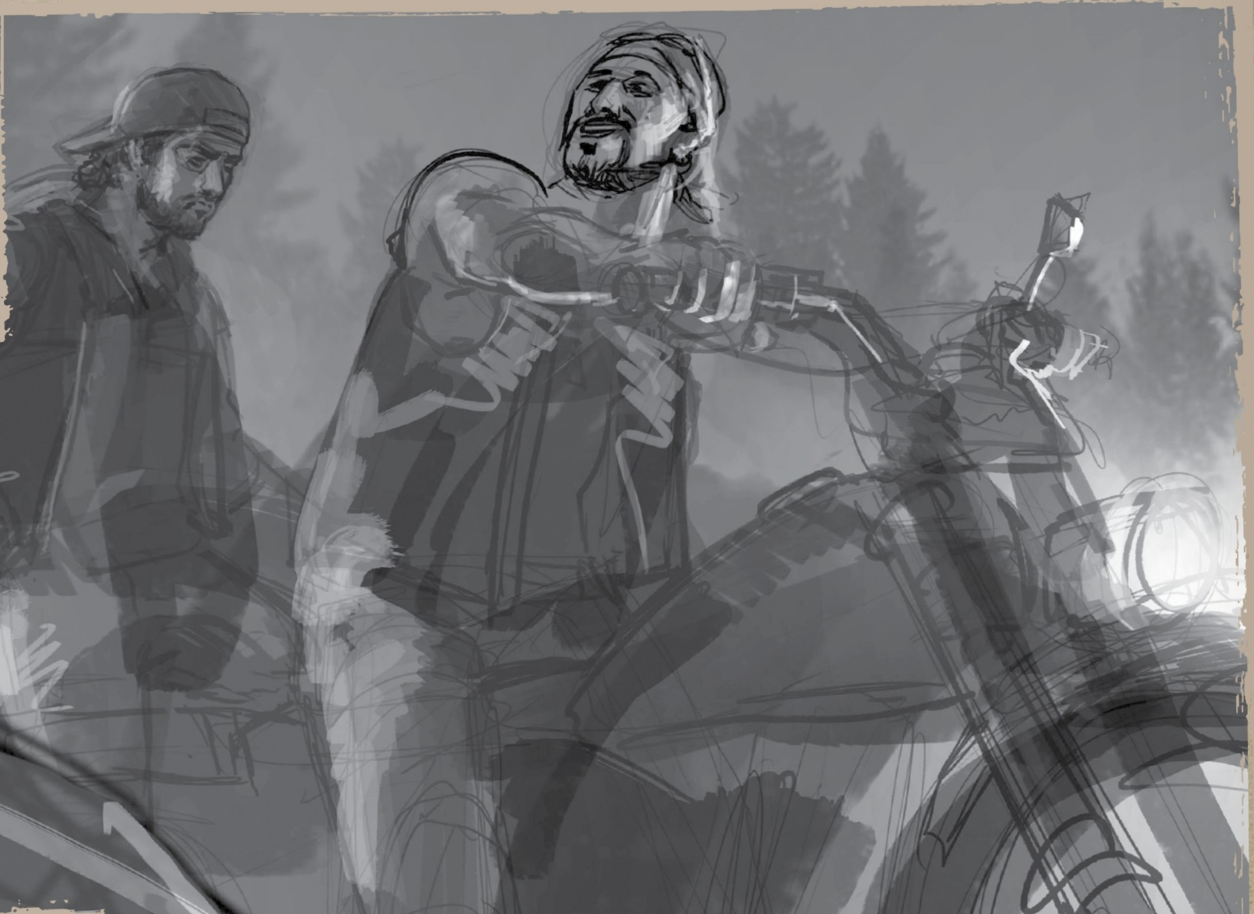
Deacon and Boozer in the O'Leary Mountain safehouse. With Boozer's arm badly burned, he is forced to stay put while Deacon struggles to keep him alive.



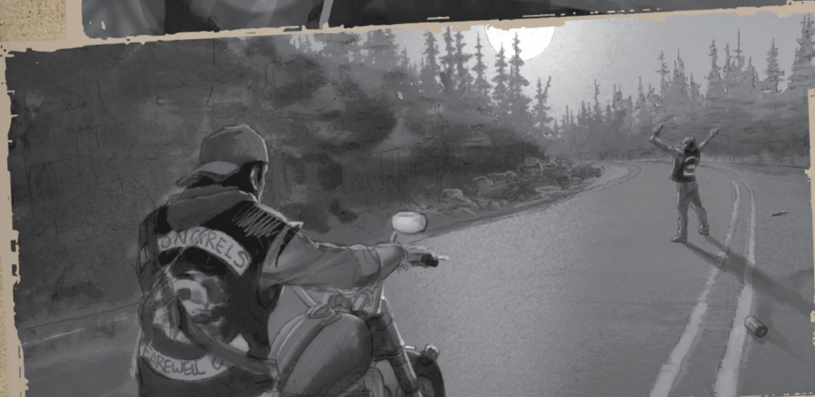
Concept painting for Deacon and Boozer's cabin in the Lost Lake encampment.

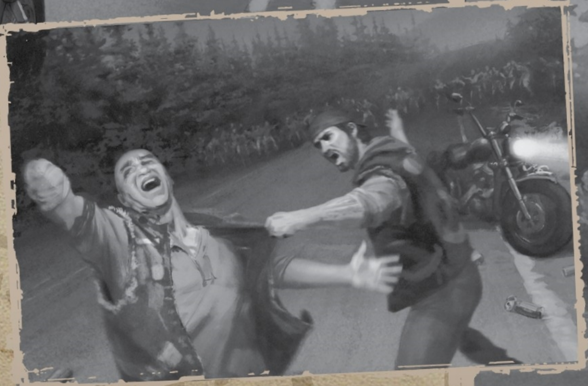
In early storyboards Boozer is injured when he attempts to throw a Molotov cocktail. This was changed into a Ripper attack on Boozer as the story developed. As members of the Rest in Peace cult, Rippers have it in for Deacon and Boozer for reasons the two men don't understand.

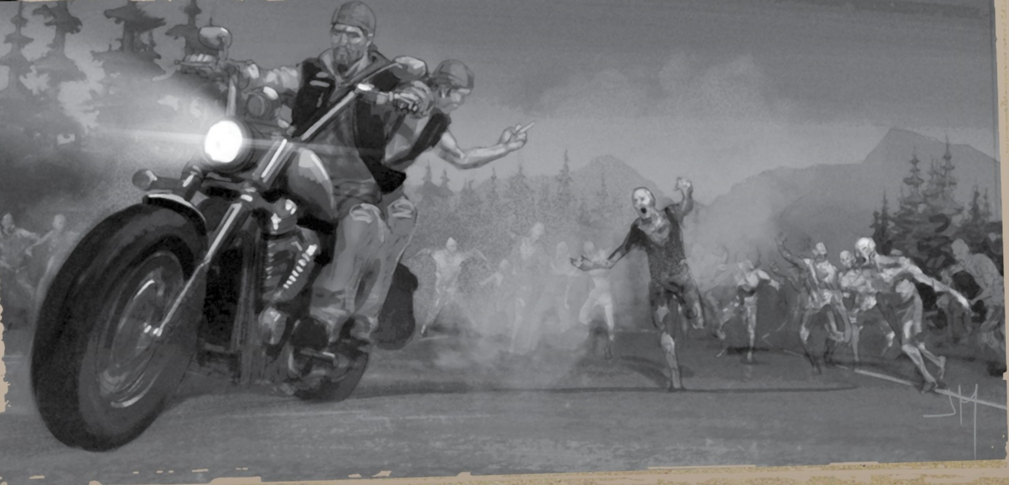




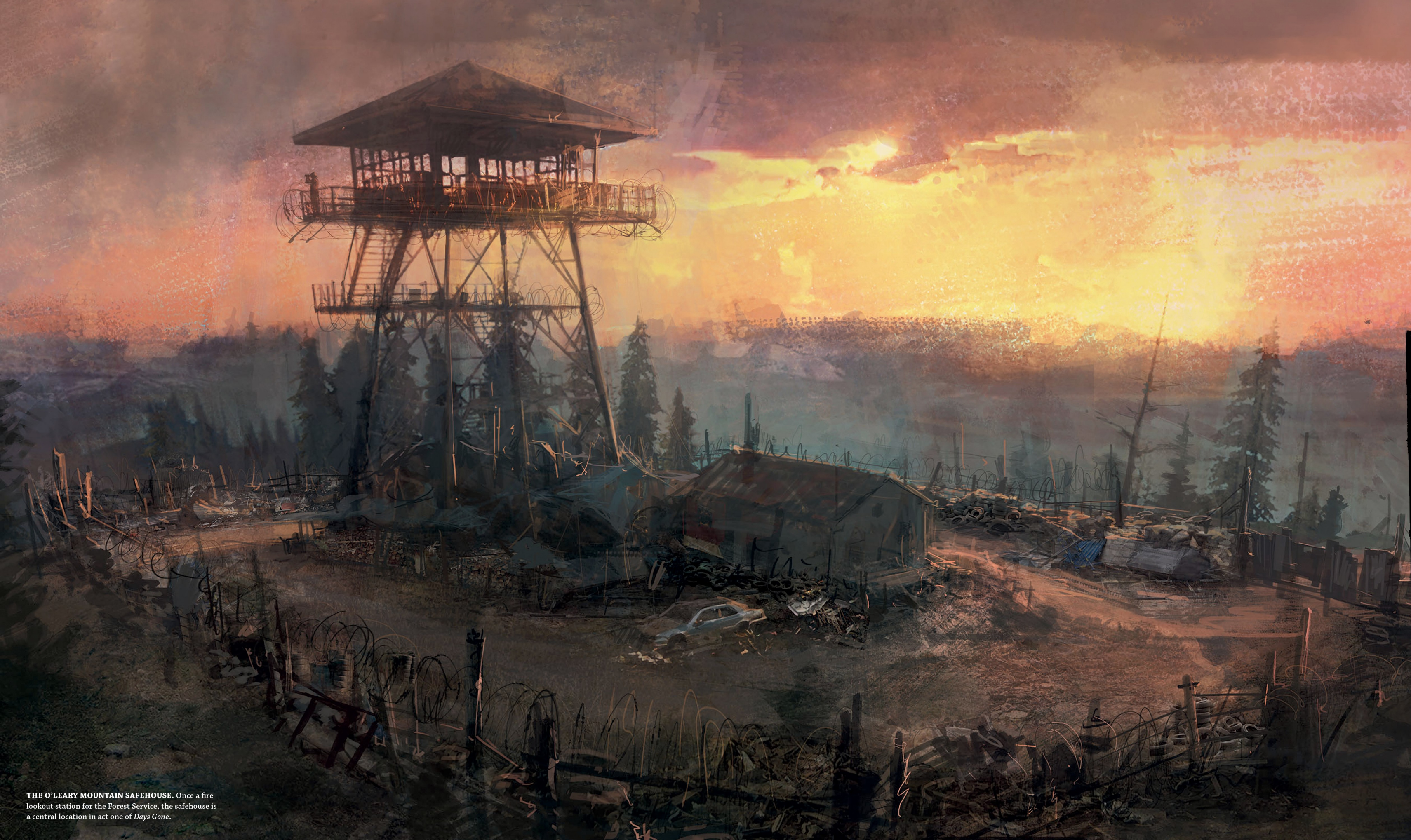
STORYBOARD: Deacon's bike is damaged during a shootout, and Deacon is forced to "ride bitch" with Boozer.







STORYBOARDS: In one of the storylines, Boozer attempts to commit suicide via Horde, and only Deacon can save him.

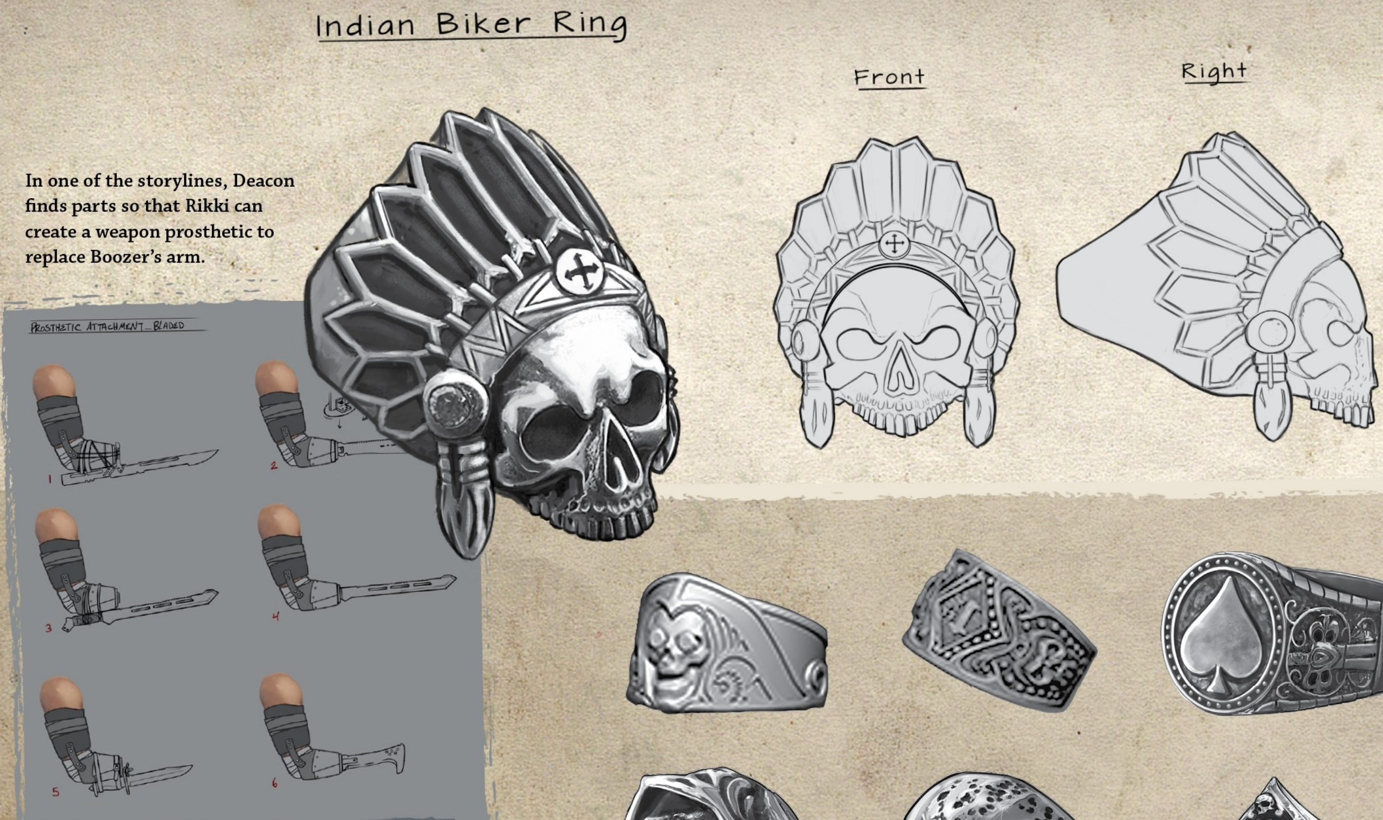


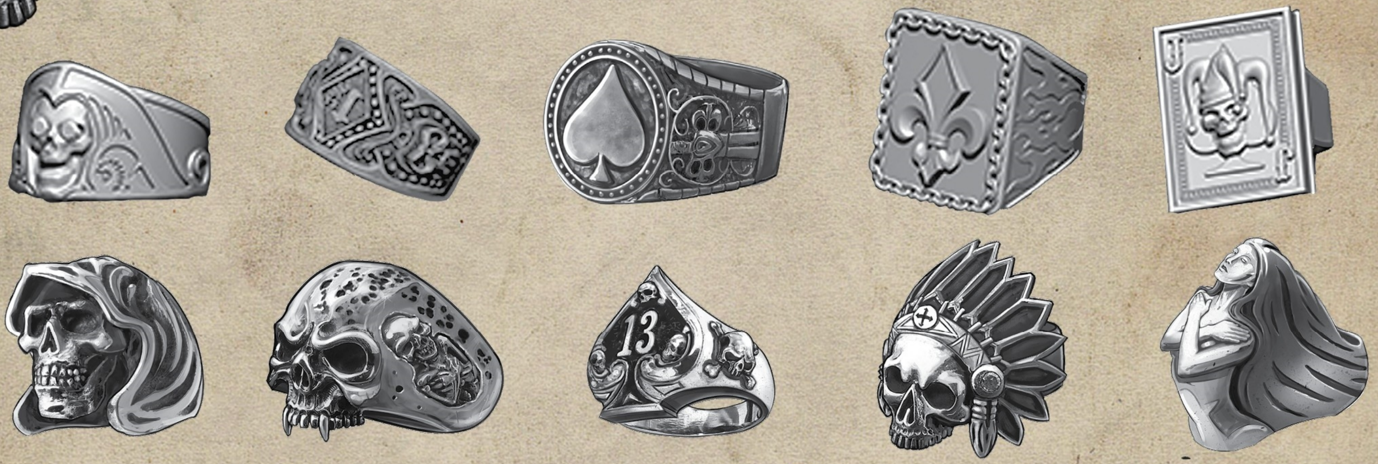
THE O'LEARY MOUNTAIN SAFEHOUSE. Once a fire lookout station for the Forest Service, the safehouse is a central location in act one of *Days Gone*.

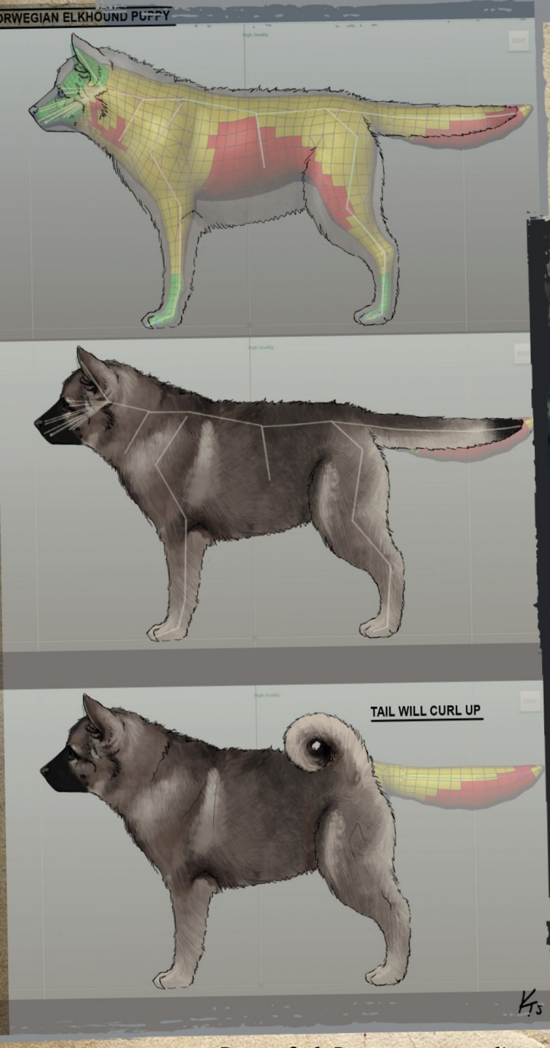
BOOZER'S RINGS

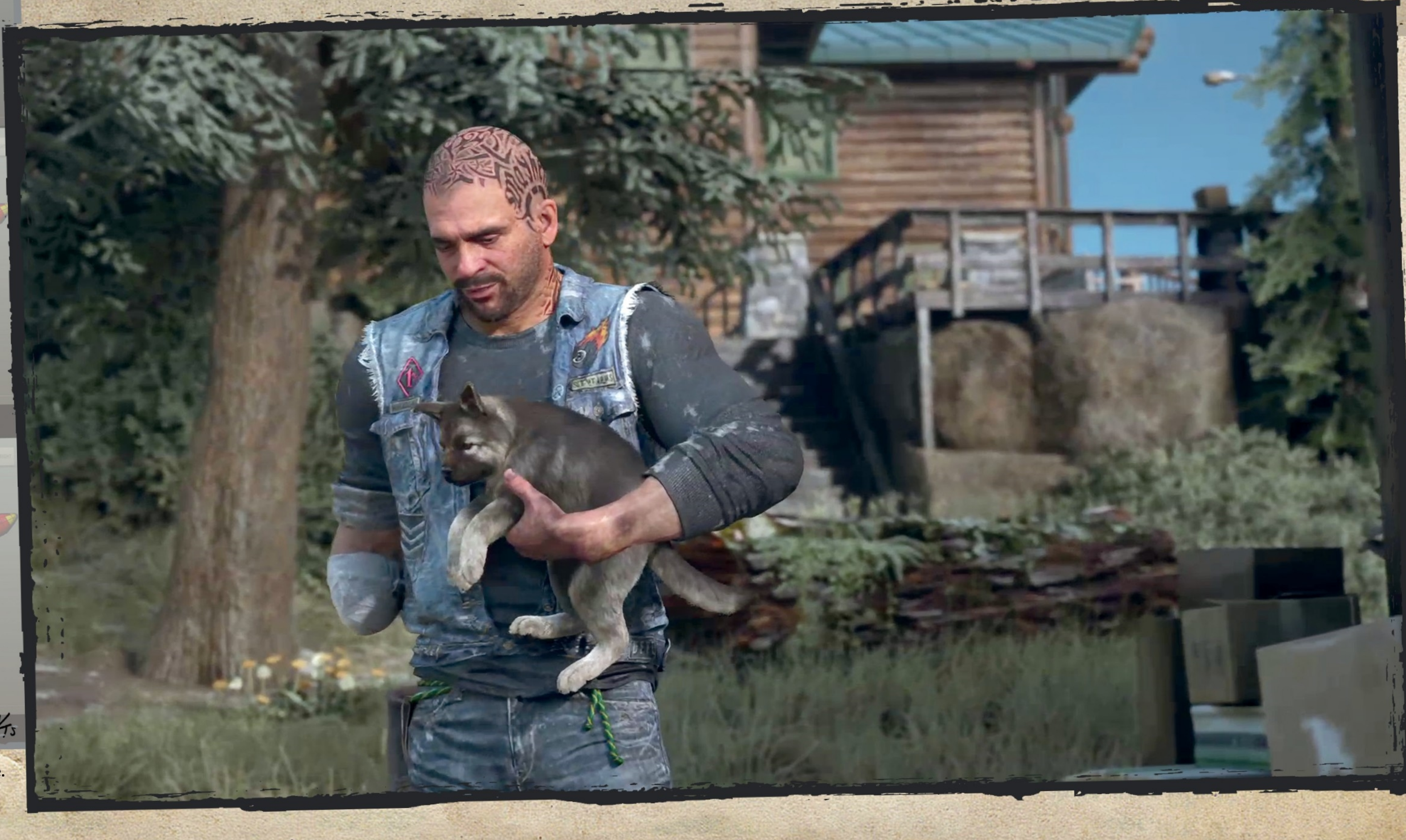
Like Deacon's and Sarah's, Boozer's rings are all uniquely designed and tell us a lot about his character.

In one of the storylines, Deacon finds parts so that Rikki can create a weapon prosthetic to replace Boozer's arm.

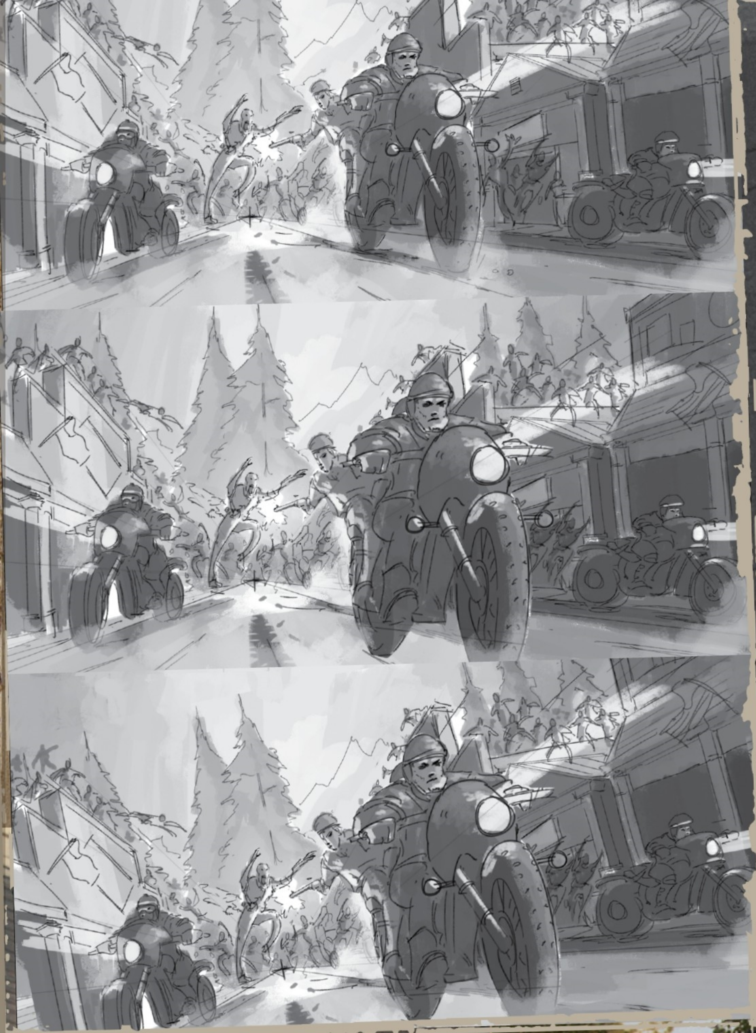

Indian Biker Ring
Front
Right
Back
PROSTHETIC ATTACHMENT_BLADED
1
2
3
4
5
6

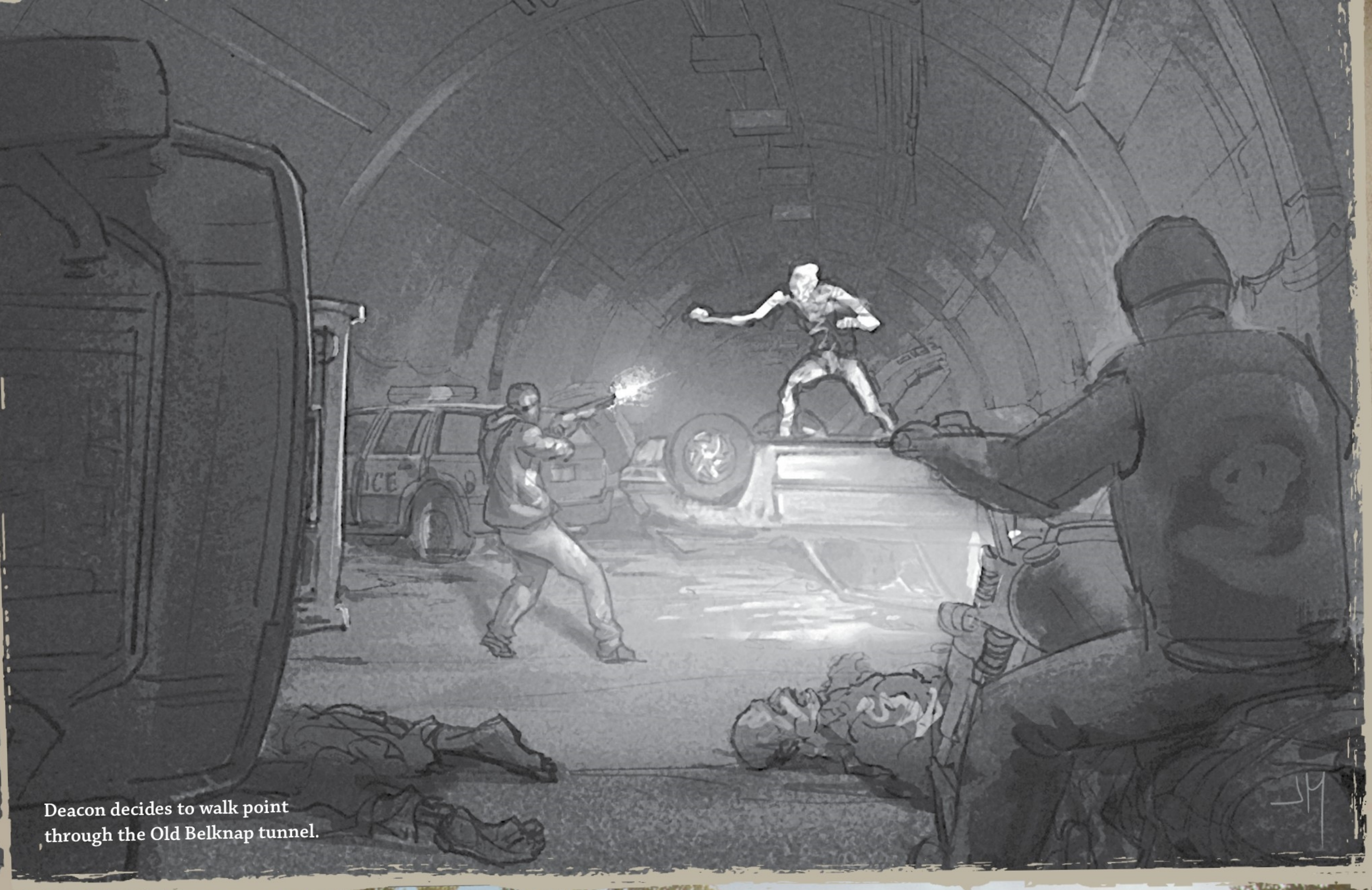



ORWEGIAN ELKHOUND PUPPY
TAIL WILL CURL UP

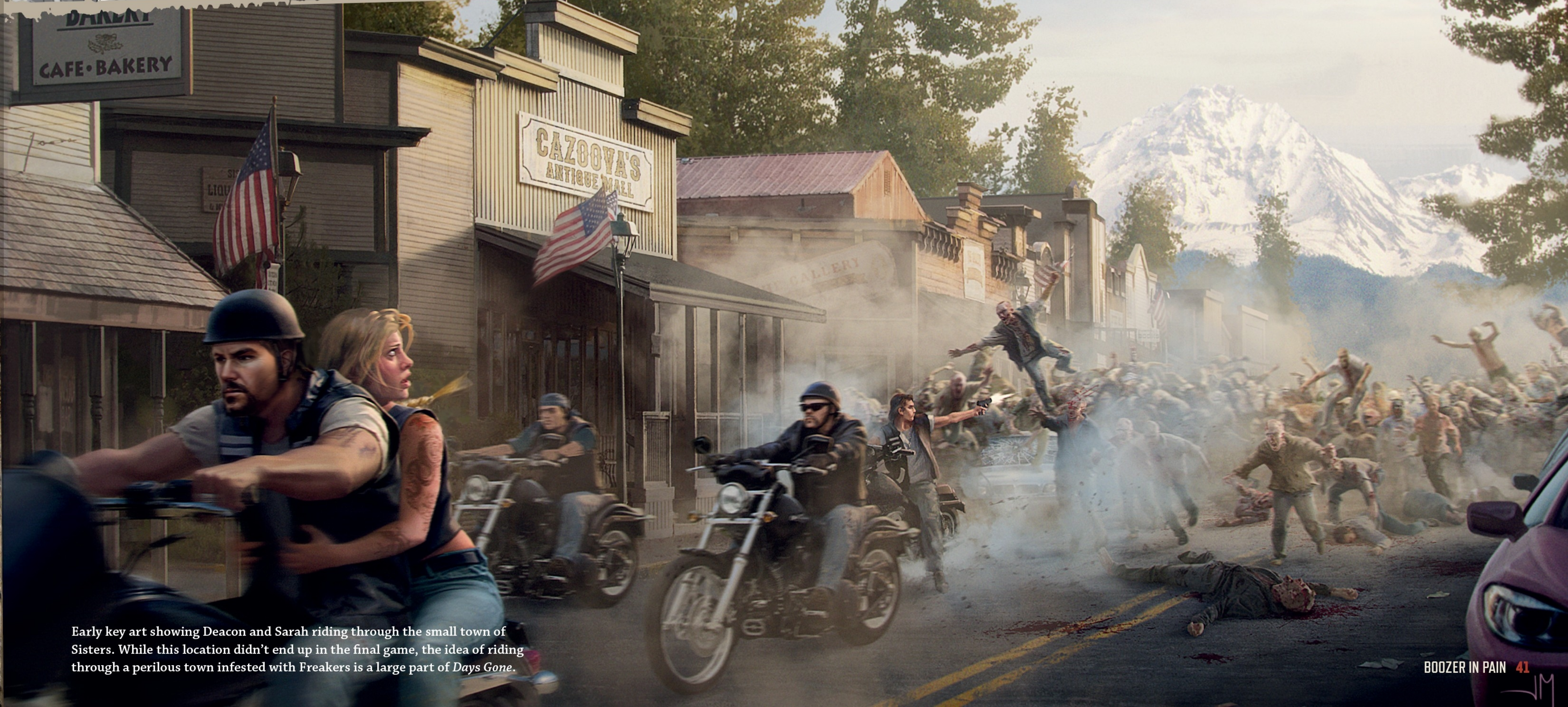


Deacon finds Boozer a reason to live.





Deacon decides to walk point through the Old Belknap tunnel.

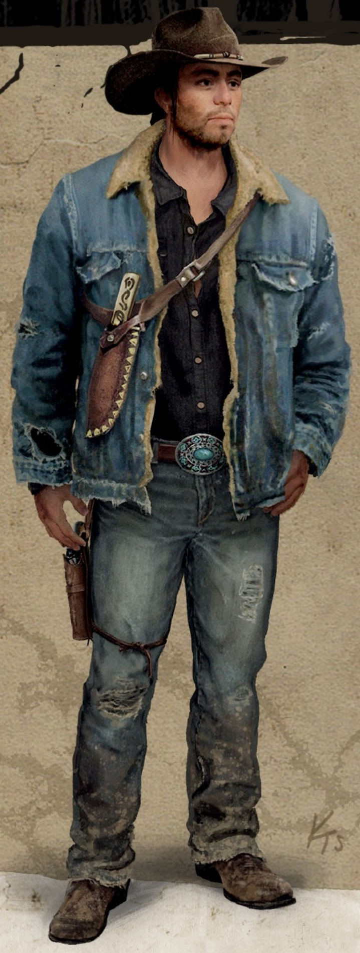

BAKERY
CAFE•BAKERY
CAZOOVA'S
ANTIQUE MALL
GALLERY

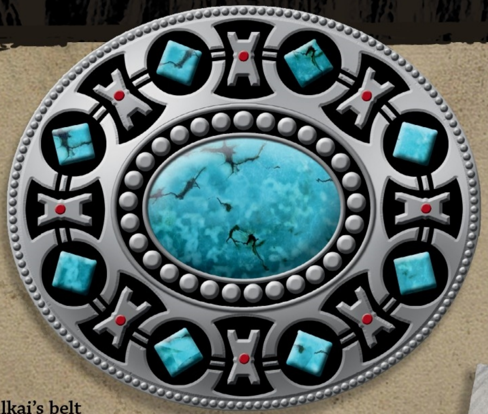
Early key art showing Deacon and Sarah riding through the small town of Sisters. While this location didn't end up in the final game, the idea of riding through a perilous town infested with Freakers is a large part of *Days Gone*.

SURVIVING ISN'T LIVING

THERE ARE FIVE human survivor encampments in *Days Gone*. These are more than just hubs where the player goes to turn in bounties, buy supplies, hear stories, and get quests—though they can be all of those things. Each encampment represents a different aspect of how we approach civilization and society. Copeland is a truther, and his camp is built on a foundation of conspiracy theories and fierce constitutionalism. Tucker used to be a prison matron, and her camp is built on forced labor and the notion that everyone needs harsh rules to live by. Iron Mike's camp at Lost Lake is the closest thing we have to modern democracy, as he attempts to build a world similar to ours. The two militia camps to the south are built on military principles of order and discipline.

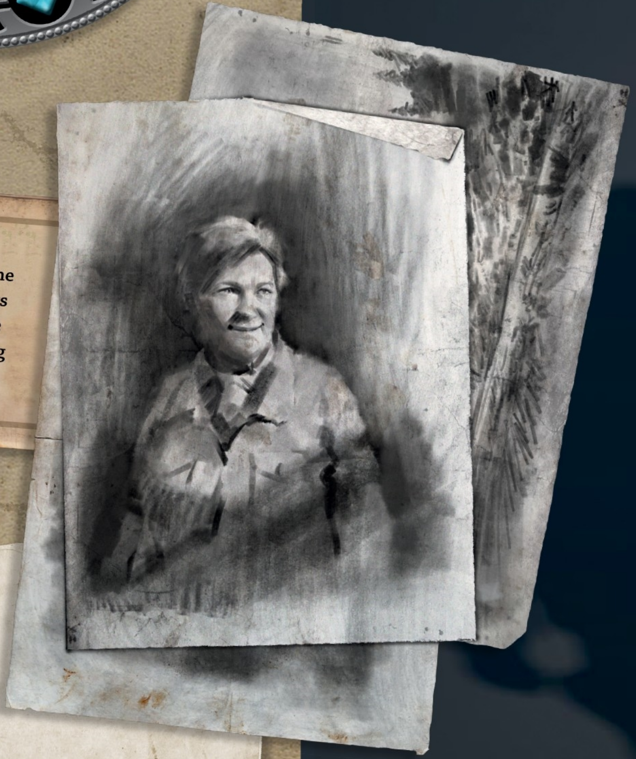
These encampments are filled with the only remaining people who believe in law and order, however you want to define it. If you don't live in one of the encampments, you are called a Drifter. Some, like Deacon and Boozer, still believe in and abide by laws and codes that don't interfere with their right to survive; most are outlaws, marauders, and bandits who will do anything to survive. One of the themes of *Days Gone* asks: If the world as we know it ended, world everything devolve into lawless anarchy? Or would honor and integrity prevail?





Alkai's belt buckle design.

COLLECTIBLE: In his spare time Alkai does charcoal drawings of the people who live in the camp, including this drawing of Tucker.

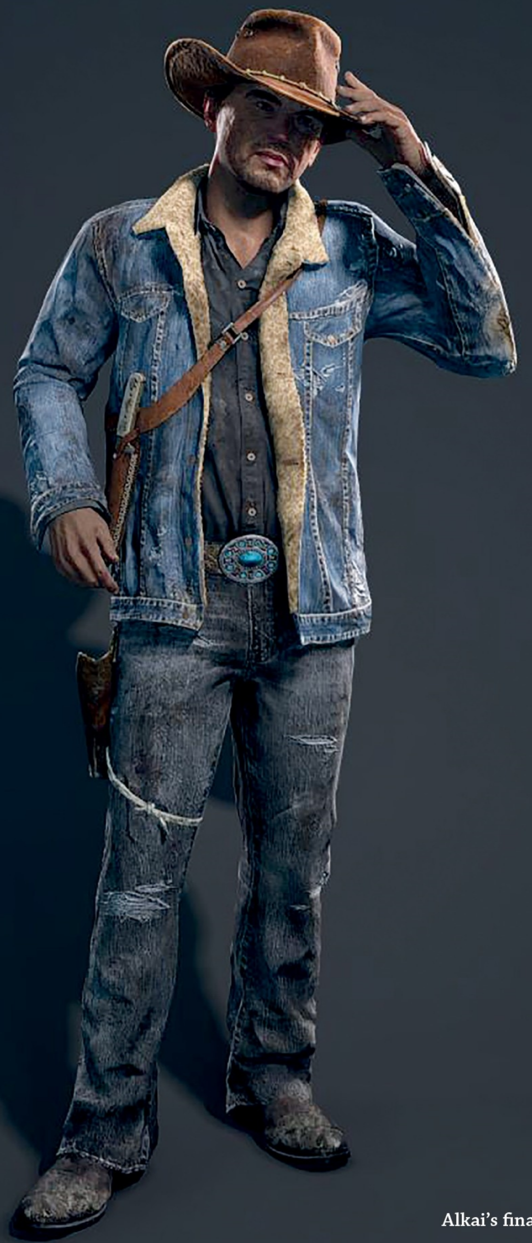


(pronounced "alk-eye")

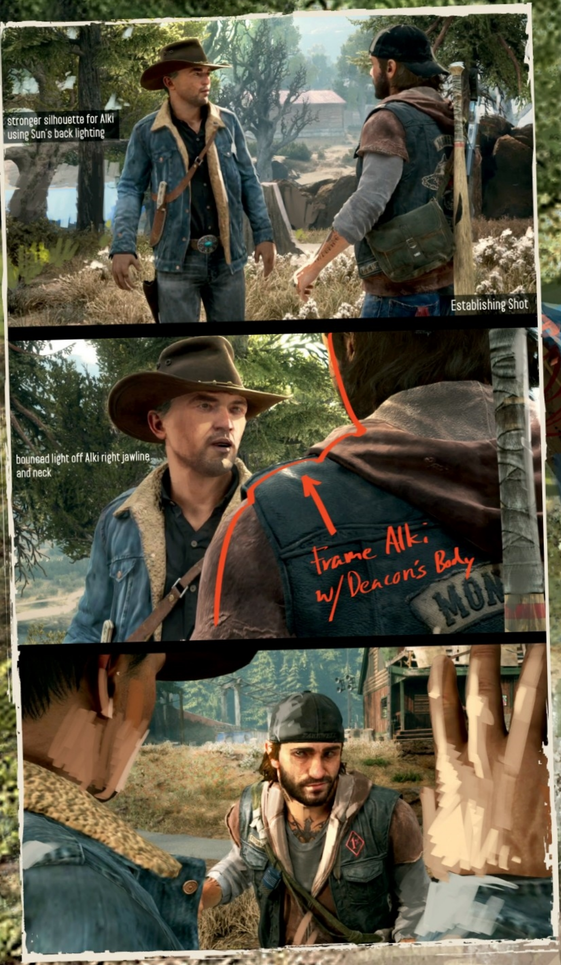
ALKAI TURNER

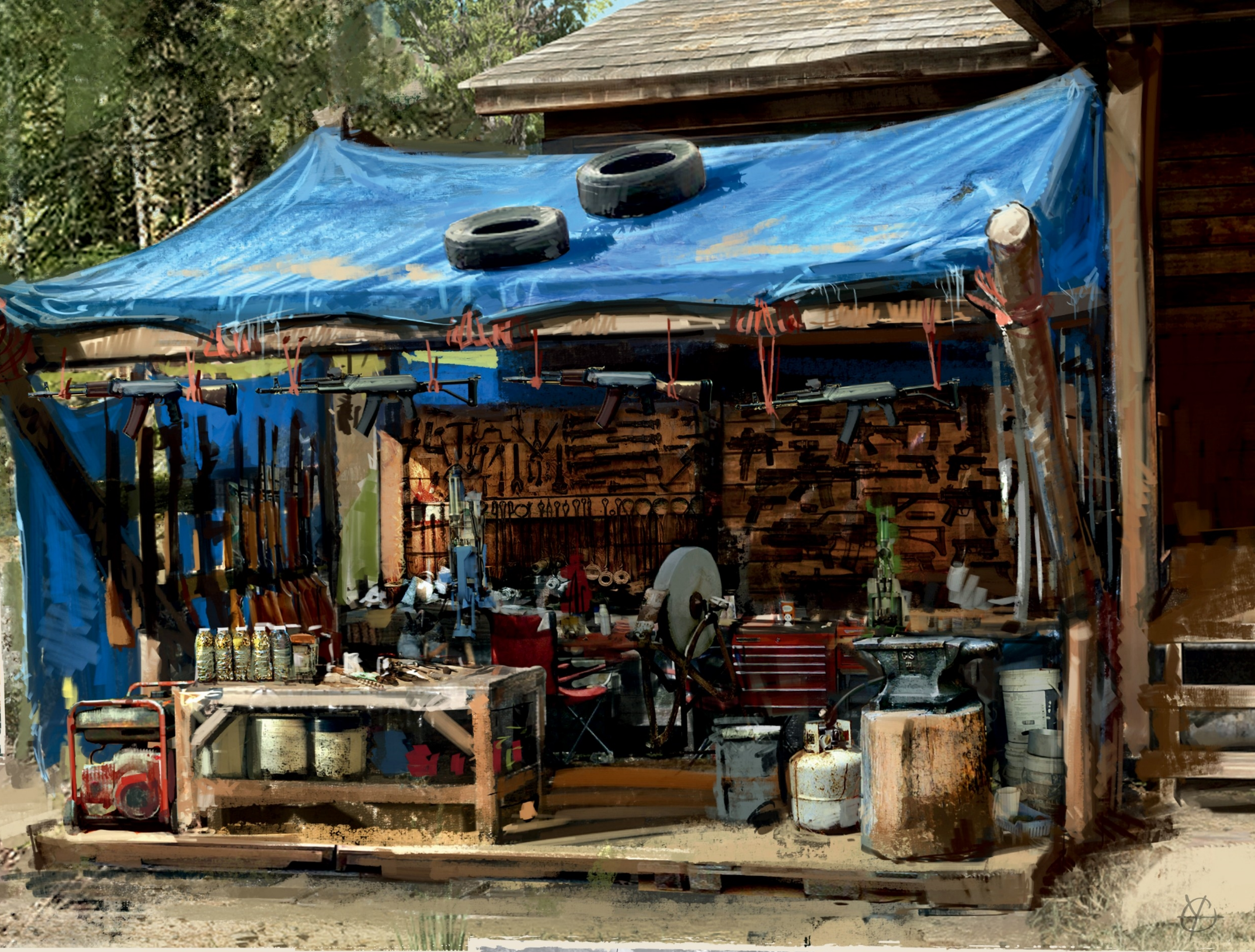
FROM HIS CASTING SHEET

A member of the Native American Wasco tribe who now heads up security at the Hotsprings encampment. Because of Alkai's background as an engineer, Tucker also put him in charge of their irrigation projects. On top of all that, he's the encampment's weapons merchant. A busy guy.

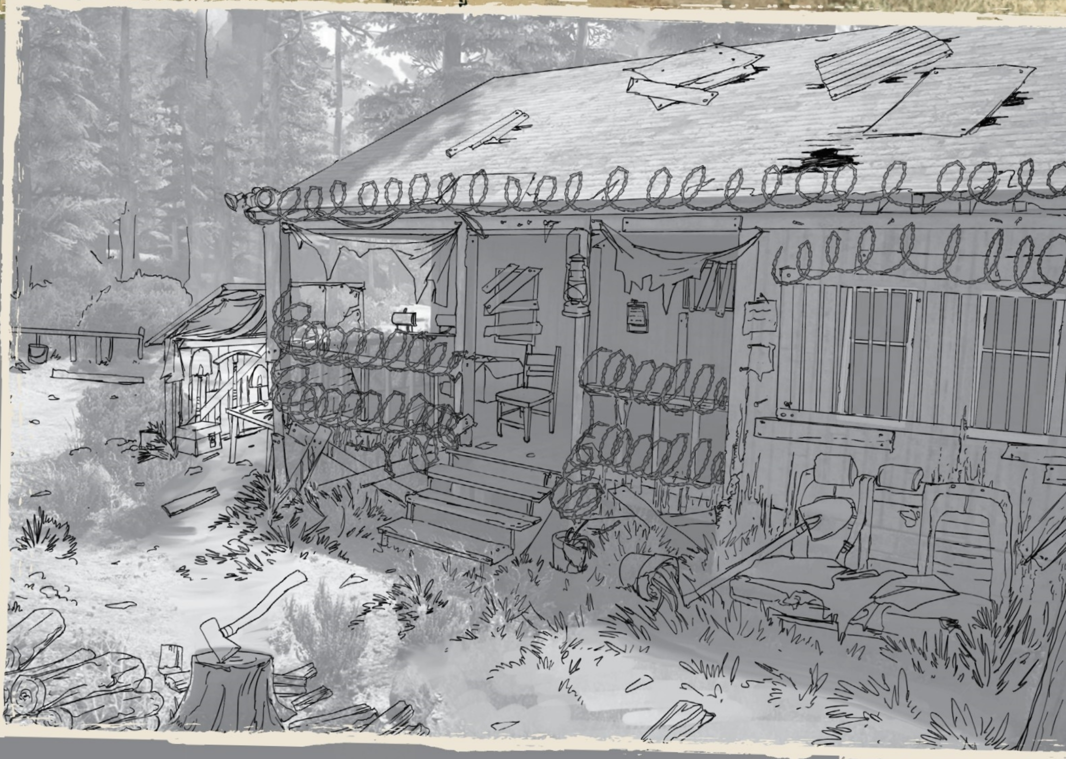


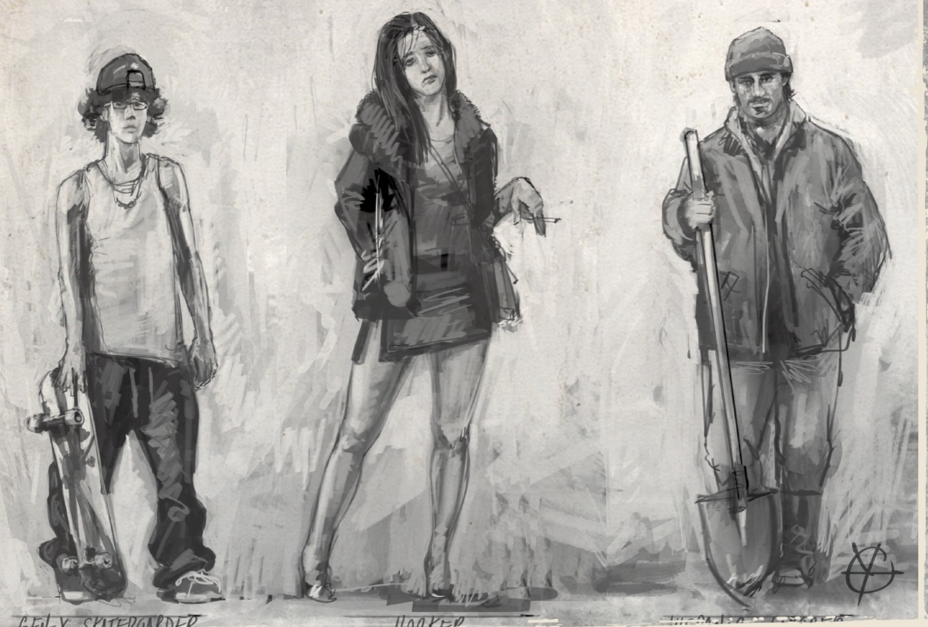
Alkai's final character model.

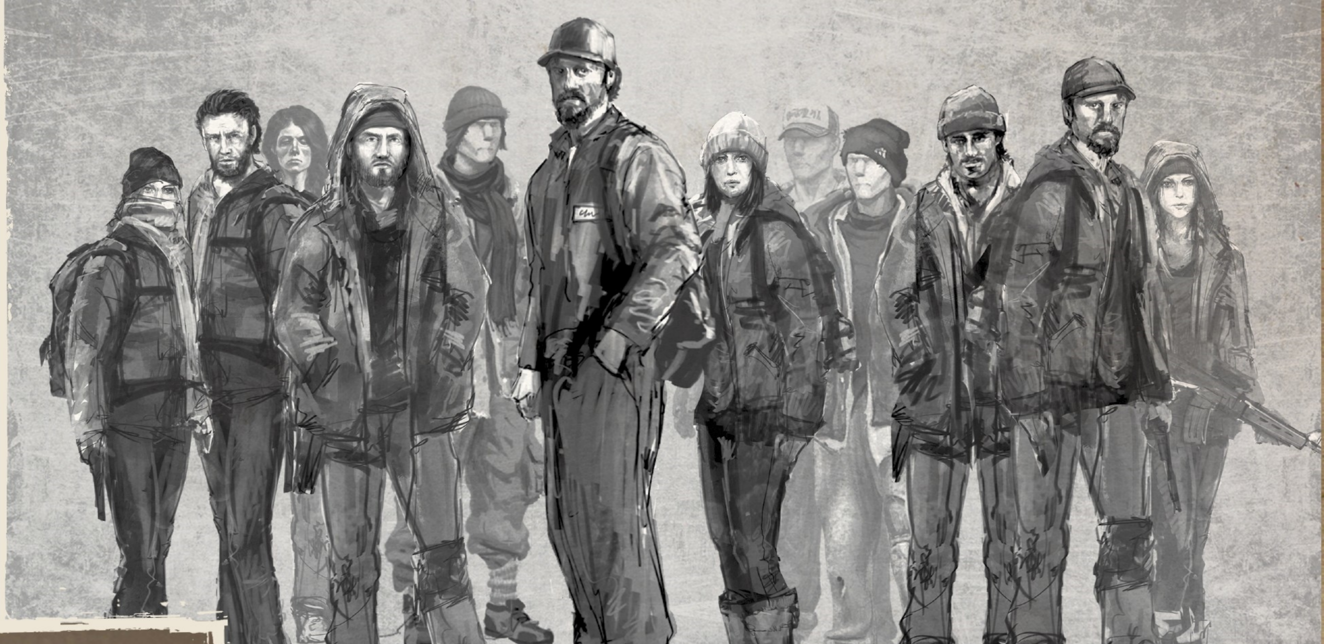

stronger silhouette for Alki using Sun's back lighting
Establishing Shot
bounced light off Alki right jawline and neck
Frame Alki w/ Deacon's Body
MON

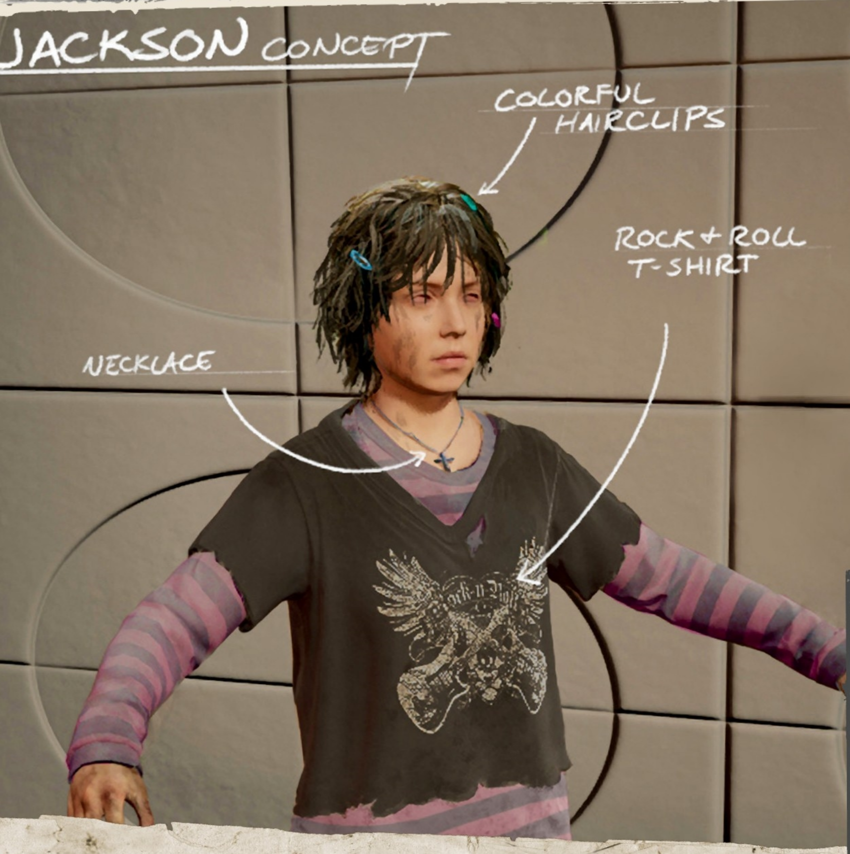


KTS

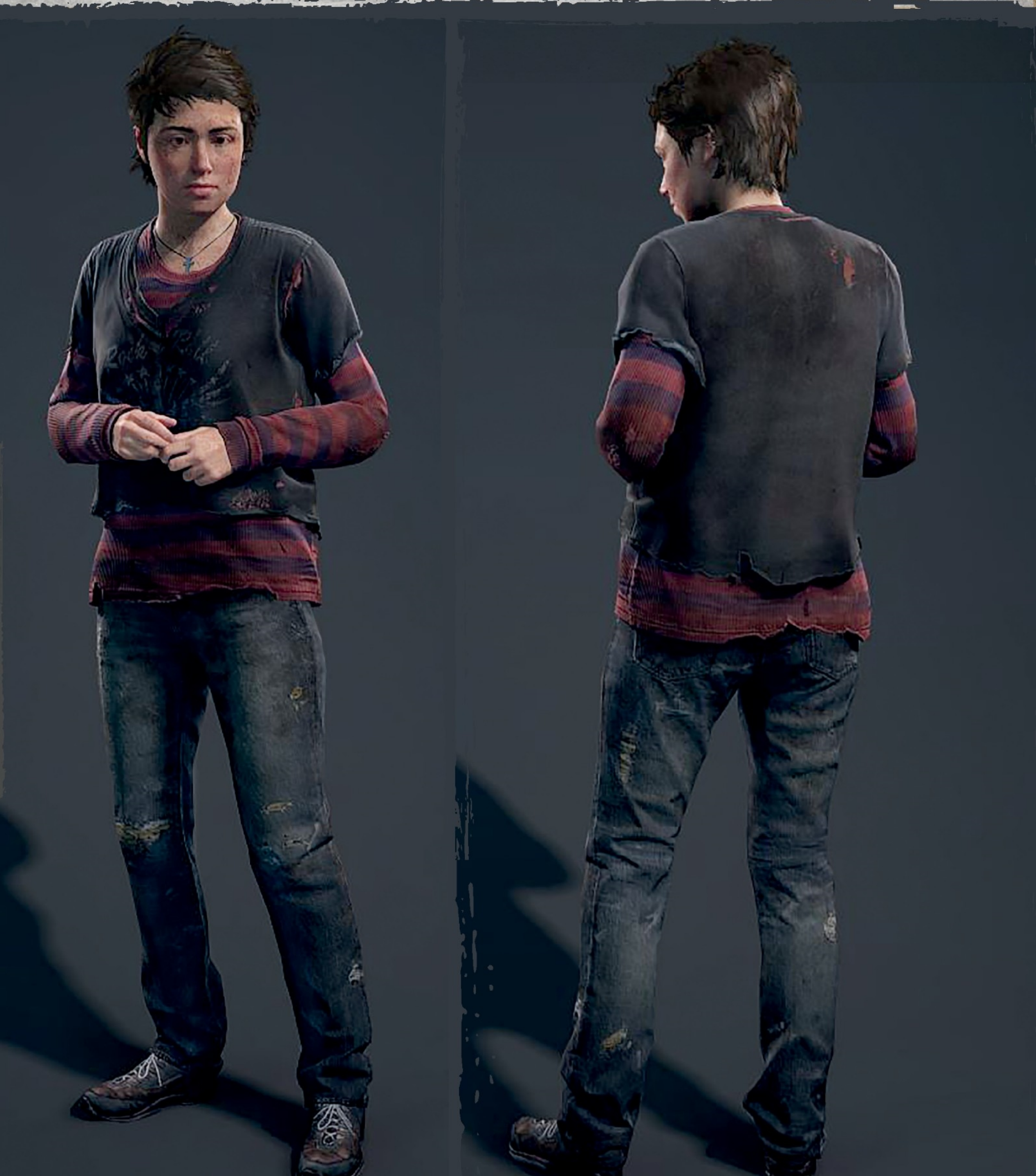



GEN-X SKATEBOARDER
HOOKER




JACKSON CONCEPT
COLORFUL HAIRCLIPS
ROCK + ROLL T-SHIRT
NECKLACE

Lisa's backpack design.



Lisa's final character model.

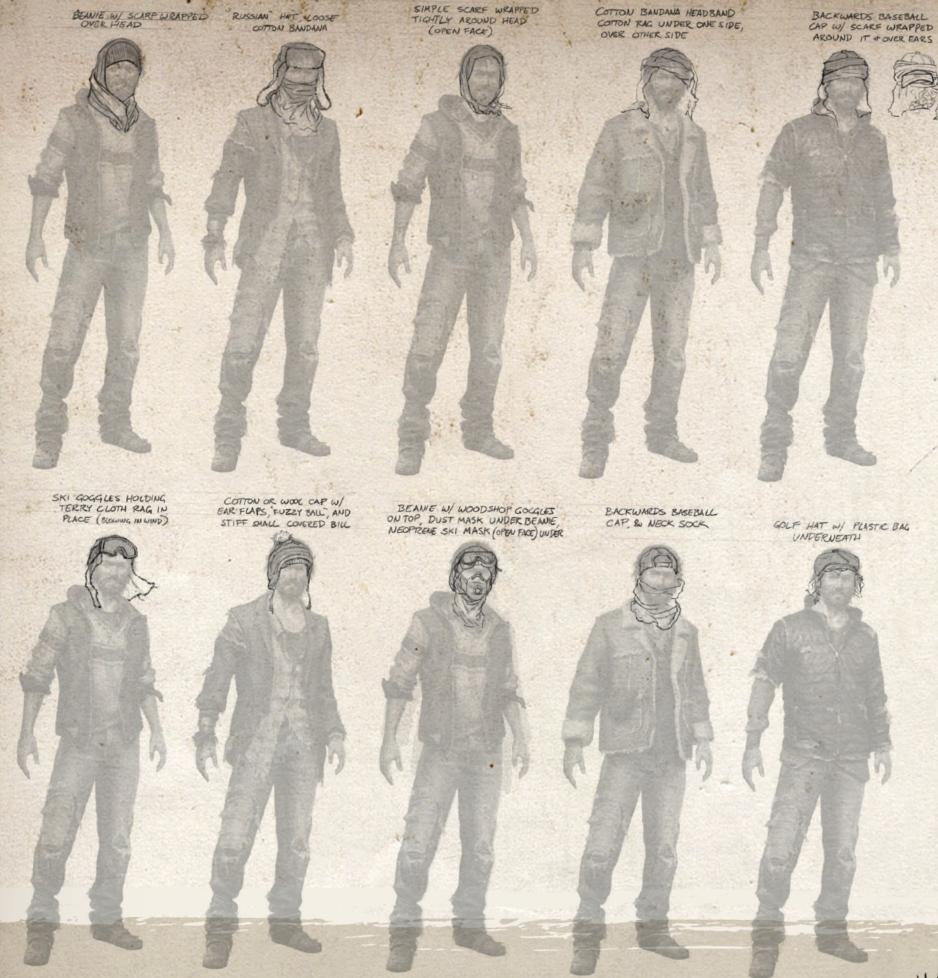
LITTLE ORPHAN LISA

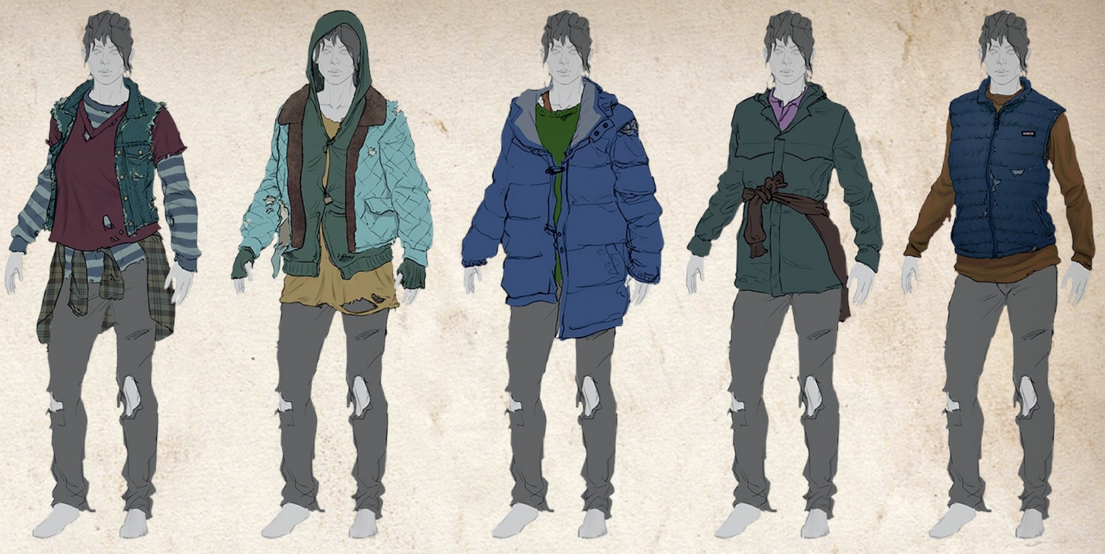
FROM HER CASTING SHEET

Lisa's been surviving on her own for two years, living in a place that few thought possible—her own home in Marion Forks, a town now infested with Freakers.

The experience has damaged her. While she is a hardened survivor like everyone else, she seems to suffer from PTSD more than many others. Her life—what's left of it—is shattered when Deacon takes her to the Hotsprings camp, where she is forced to work. She wants to leave and begs Deacon to take her away from the camp, but he refuses.

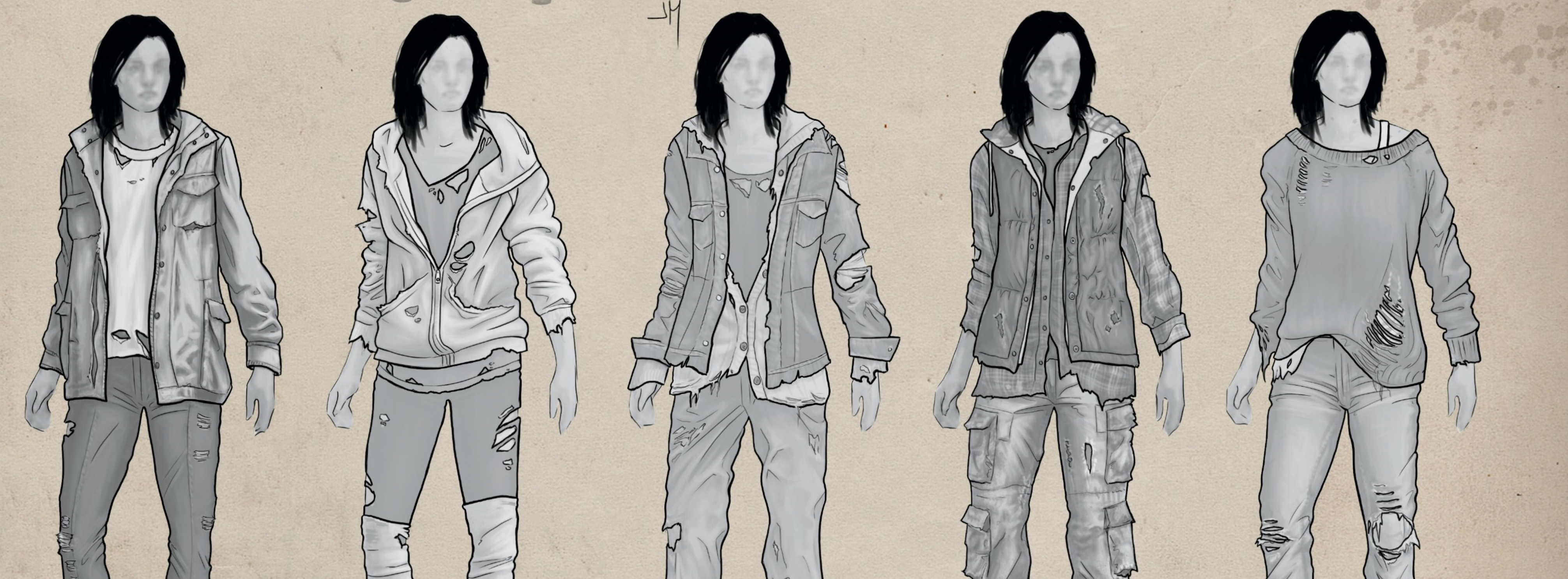
Later, Lisa is captured by Rippers, and her emotional scars become physical. Her journey parallels Deacon's in many ways, and by the end of the game, she has become a hardened bounty hunter.

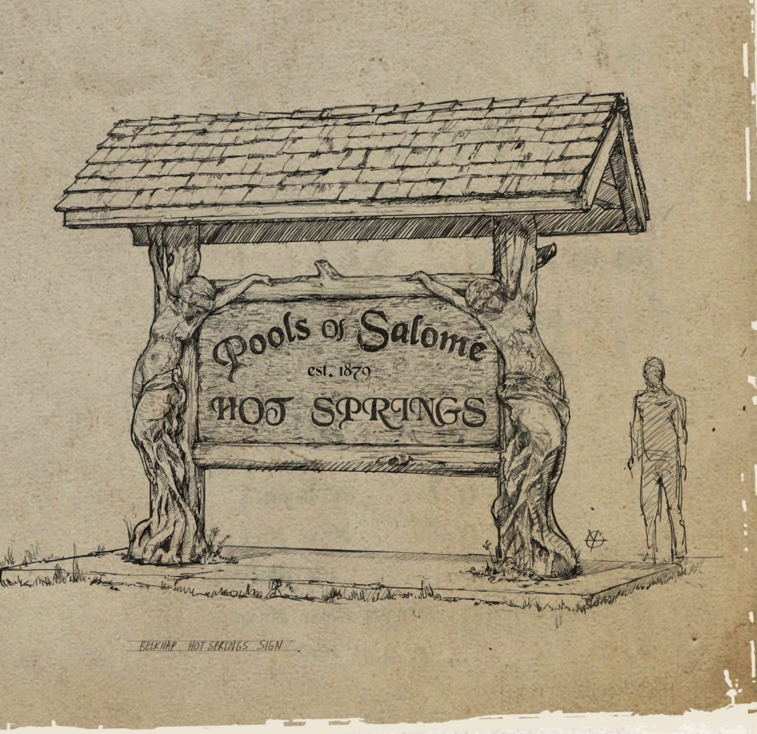

BEANIE W/ SCARF WRAPPED OVER HEAD
"RUSSIAN" HAT, LOOSE COTTON BANDANA
SIMPLE SCARF WRAPPED TIGHTLY AROUND HEAD (OPEN FACE)
COTTON BANDANA HEADBAND COTTON RAG UNDER ONE SIDE, OVER OTHER SIDE
BACKWARDS BASEBALL CAP W/ SCARF WRAPPED AROUND IT & OVER EARS
SKI GOGGLES HOLDING TERRY CLOTH RAG IN PLACE (BLOWING IN WIND)
COTTON OR WOOL CAP W/ EAR FLAPS, "FUZZY BALL", AND STIFF SMALL COVERED BILL
BEANIE W/ WOODSHOP GOGGLES ON TOP, DUST MASK UNDER BEANIE, NEOPRENE SKI MASK (OPEN FACE) UNDER
BACKWARDS BASEBALL CAP, & NECK SOCK
GOLF HAT W/ PLASTIC BAG UNDERNEATH

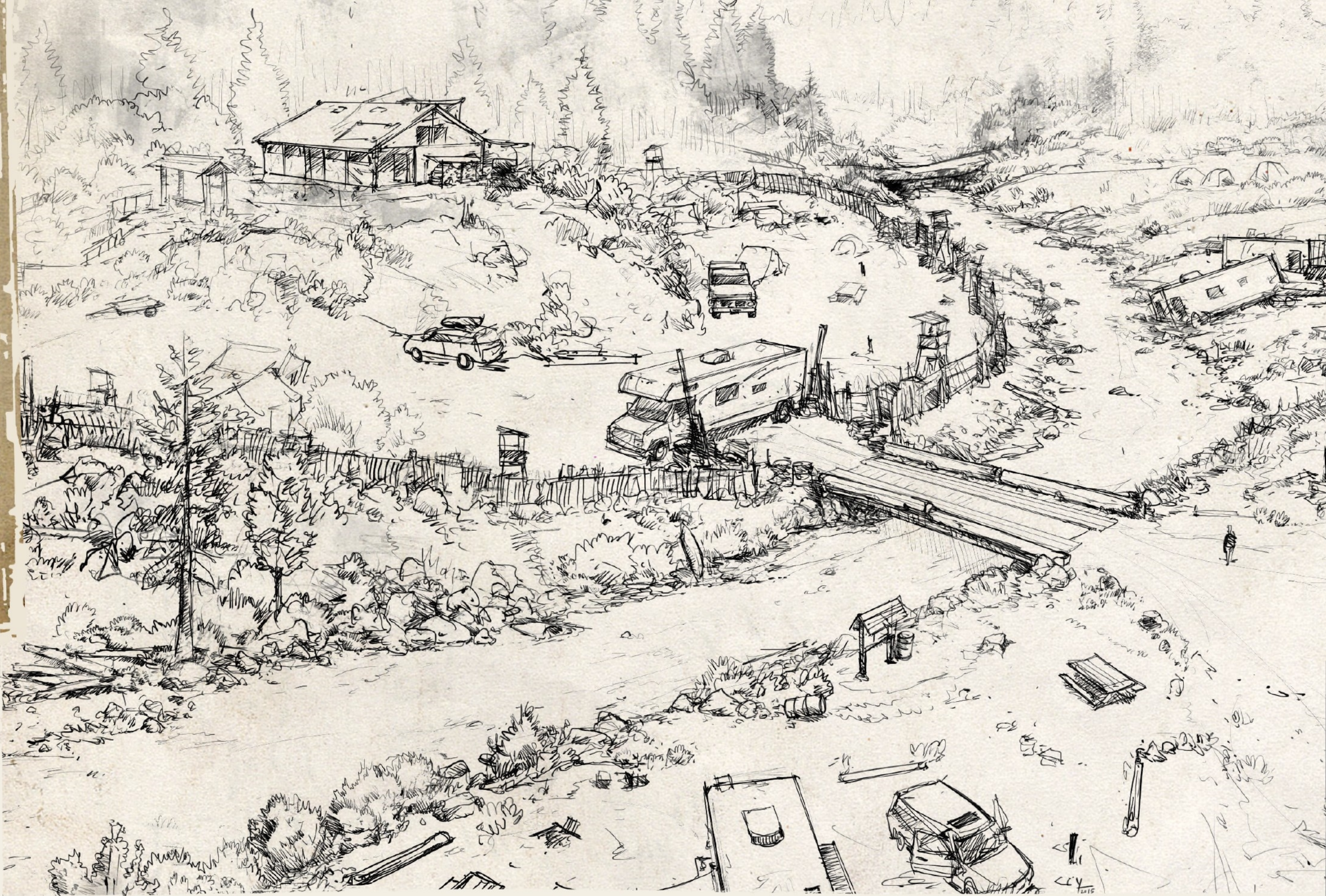


SURVIVORS

Character designs for a variety of male and female survivors.

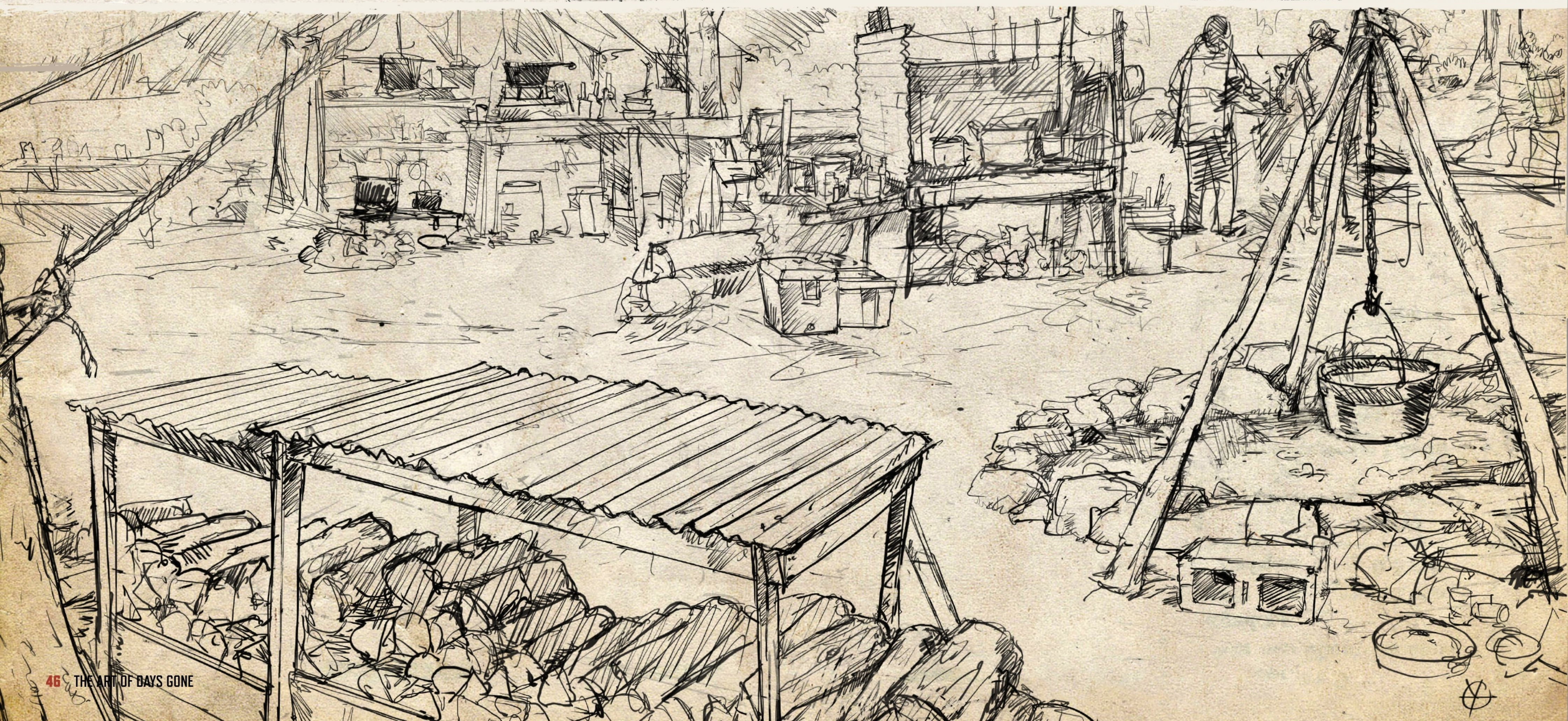



Pools of Salomé
est. 1879
HOT SPRINGS
BELKNAP HOT SPRINGS SIGN



SALOME HOT SPRINGS

Rough sketches and renders for the Hotsprings encampment. This was the first encampment we built, and it is huge and sprawling compared to the others.

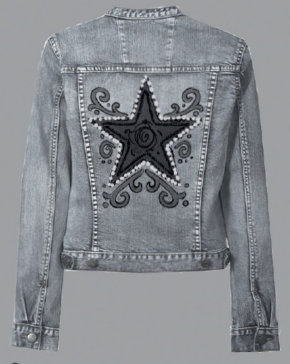


ADA TUCKER

FROM HER CASTING SHEET

Everyone calls her "Tuck." Rhymes with "f**k," yeah, she's heard it before. Small frame but tough as hell. She was the matron of the women's wing of Klamath State Prison before she retired to Marion Forks, years before the world ended.

Now she runs the Hotsprings encampment, a work camp where survivors are not allowed to leave. She pays Deacon and other Drifters to bring her survivors. She is tough because she has to be. If she isn't, she's afraid that everyone at the Hotsprings camp will starve to death before the end of winter.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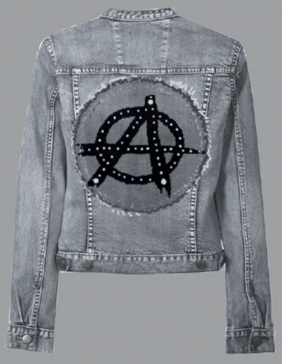
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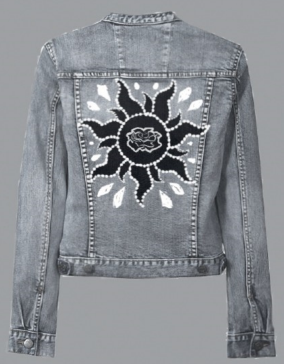
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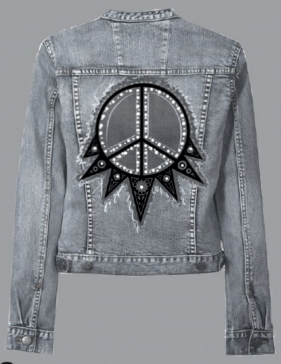
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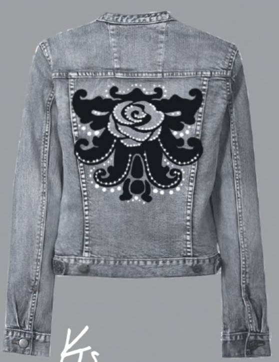
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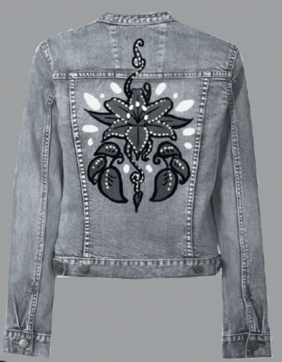
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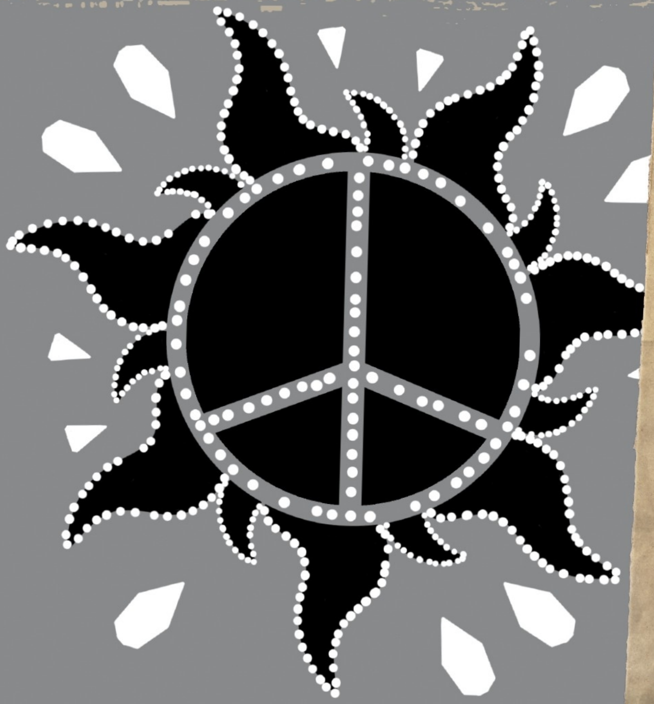
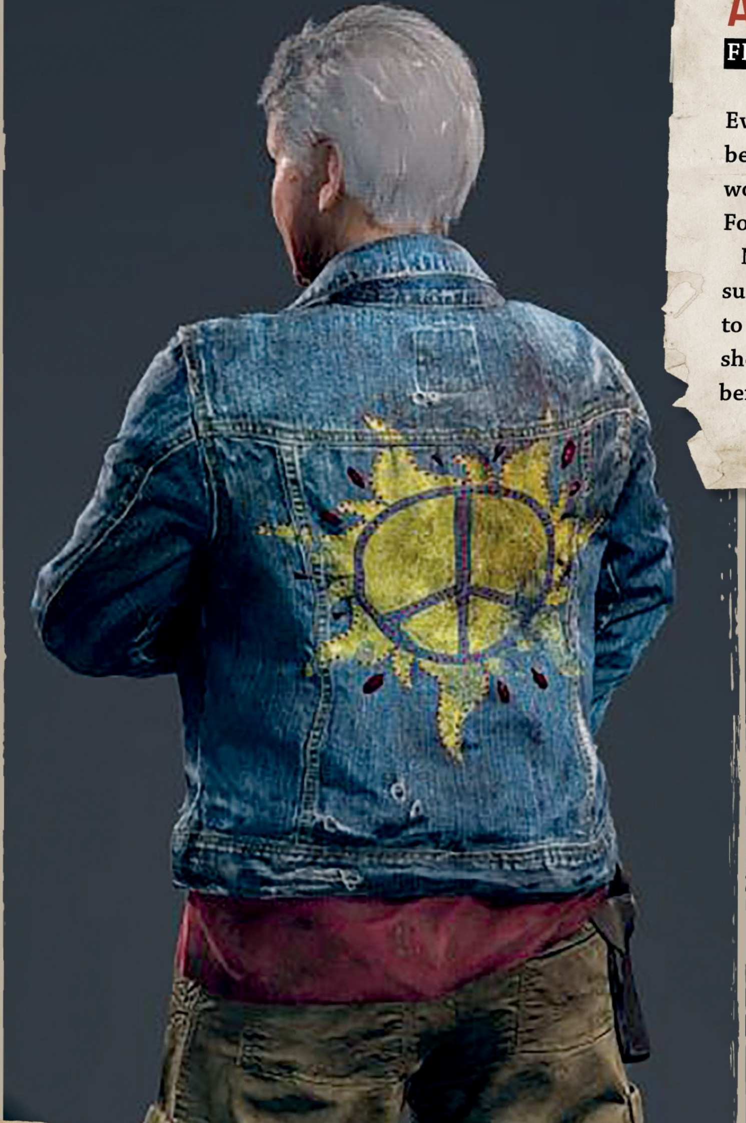
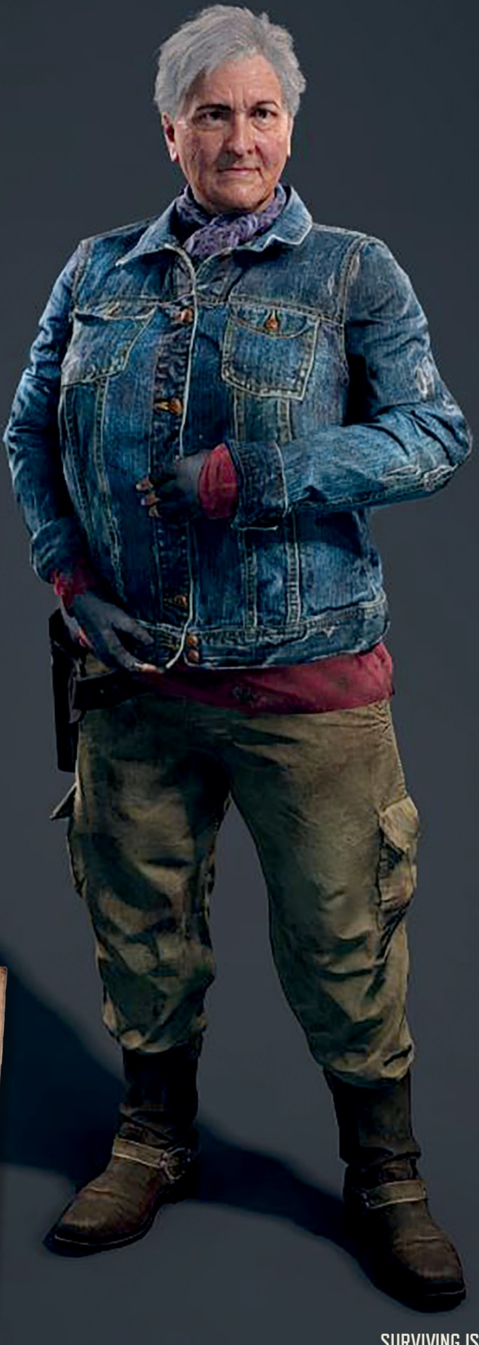
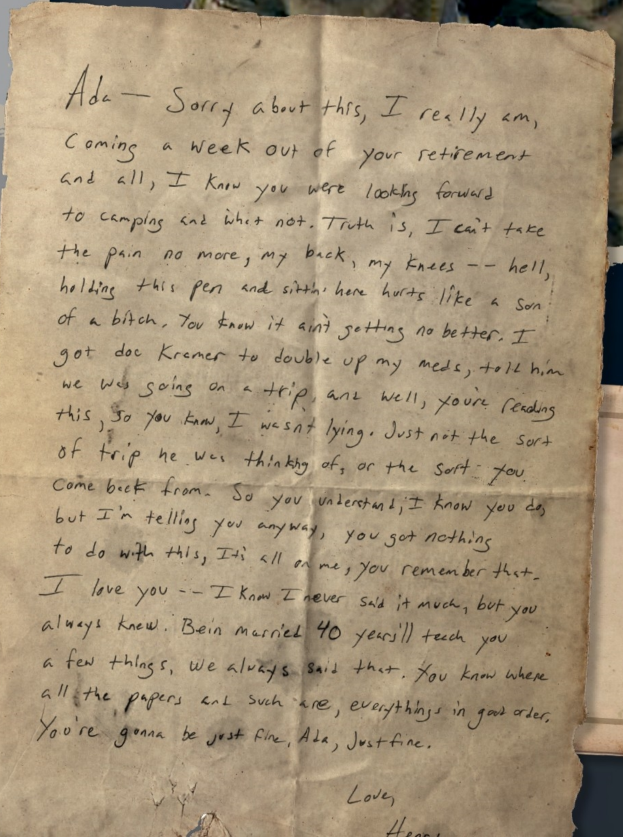






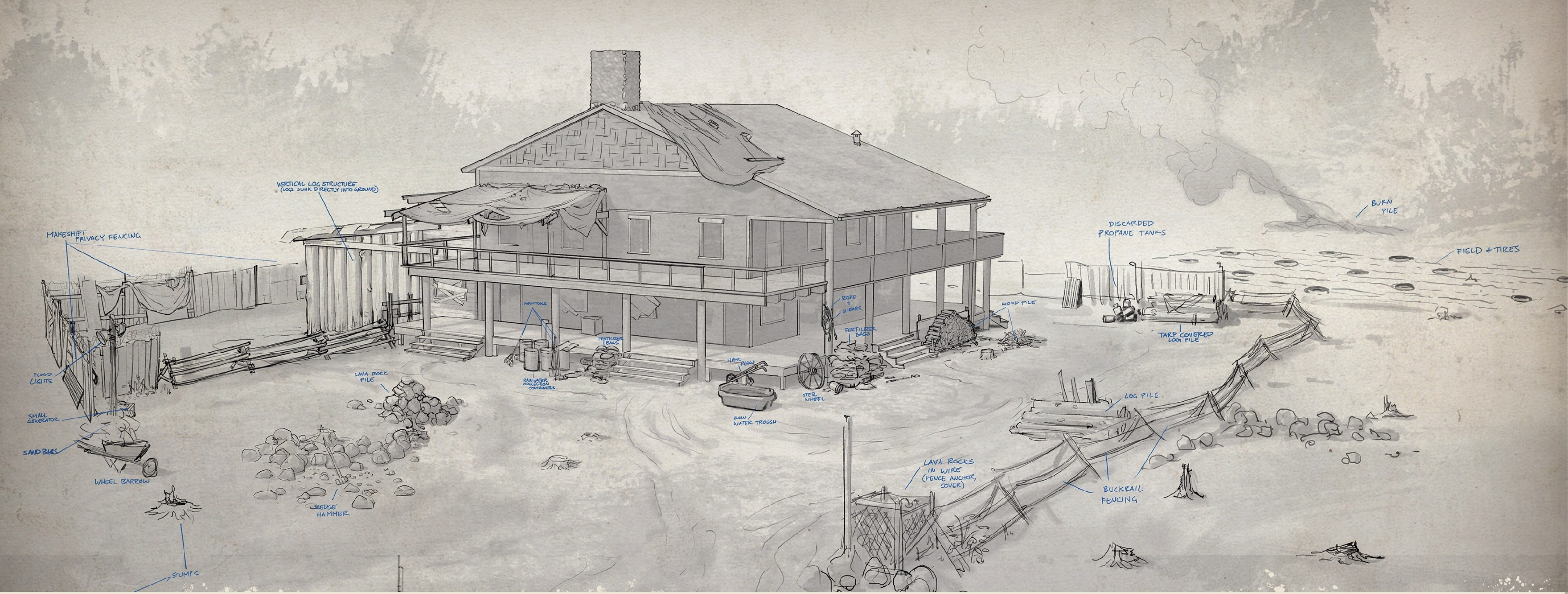


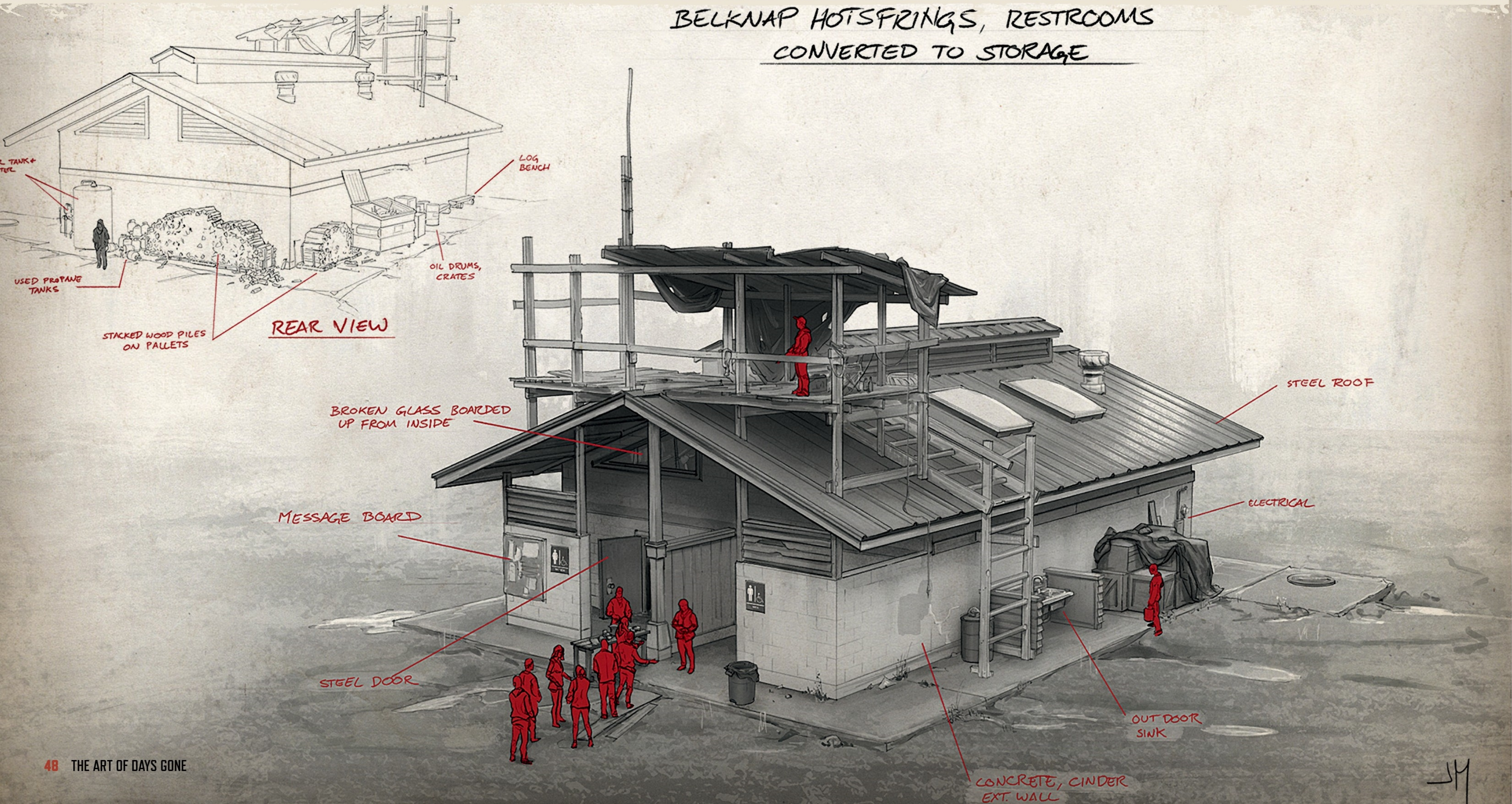
Ada — Sorry about this, I really am, Coming a week out of your retirement and all, I know you were looking forward to camping and what not. Truth is, I can't take the pain no more, my back, my knees -- hell, holding this pen and sittin here hurts like a son of a bitch. You know it ain't getting no better. I got doc Kramer to double up my meds, told him we was going on a trip, and well, you're reading this, so you know, I wasn't lying. Just not the sort of trip he was thinking of, or the sort you come back from. So you understand, I know you do, but I'm telling you anyway, you got nothing to do with this, It's all on me, you remember that. I love you -- I know I never said it much, but you always knew. Bein married 40 year's'll teach you a few things, we always said that. You know where all the papers and such are, everythings in good order. You're gonna be just fine, Ada, Just fine.

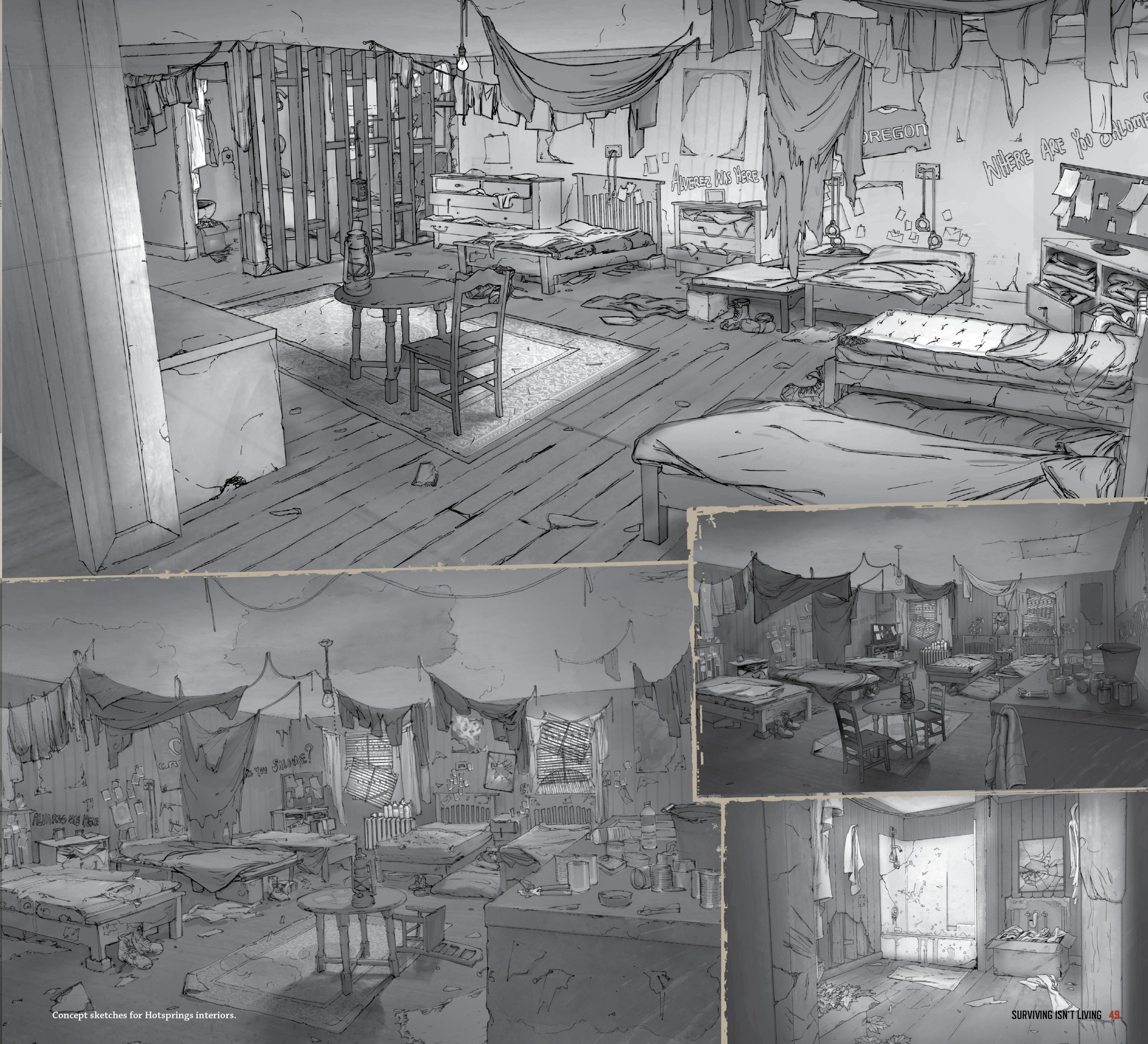
Love,

Hen

COLLECTIBLE: If the player goes to Tucker's old house in Marion Forks, they'll find this suicide note left by her husband—a record of an event that occurred long before the world ended. Does it help explain why Tucker is so hard and bitter? Maybe.

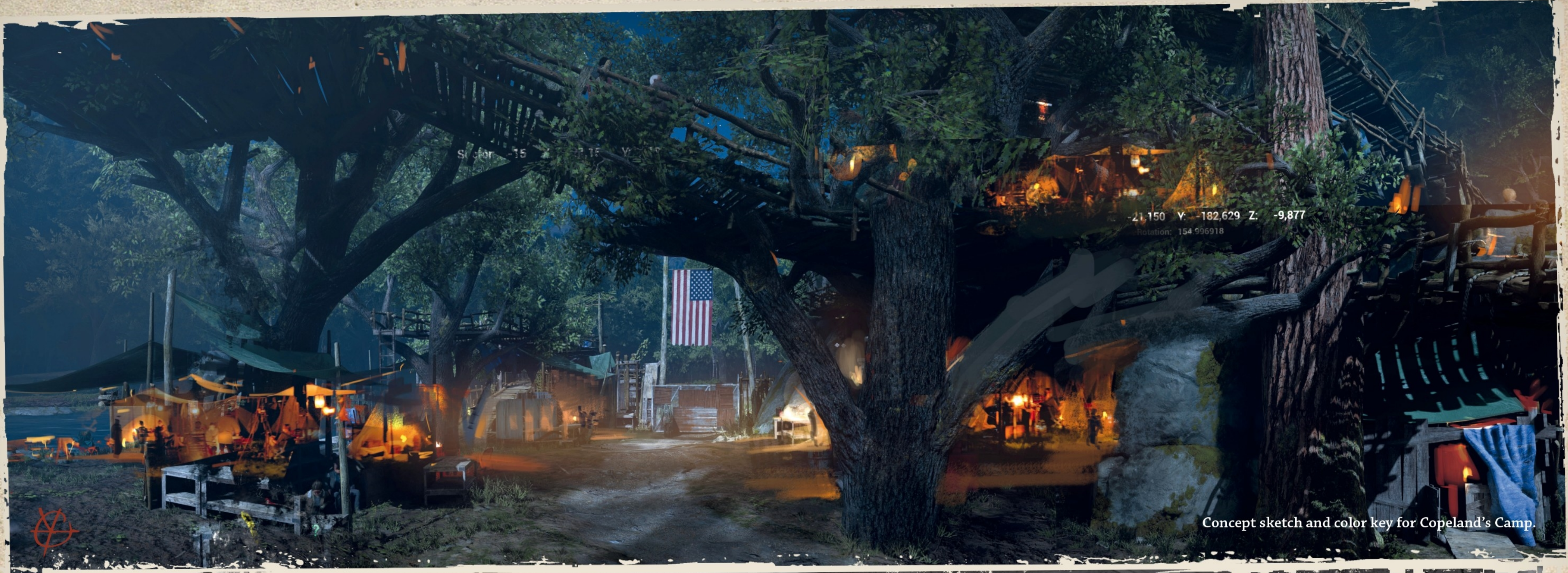

VERTICAL LOG STRUCTURE
(LOGS SUNK DIRECTLY INTO GROUND)
MAKESHIFT PRIVACY FENCING
FLOOD LIGHTS
SMALL GENERATOR
SAND BAGS
WHEEL BARROW
STUMPS
LAVA ROCK PILE
SLEDGE HAMMER
FARM TOOLS
RAIN WATER COLLECTION CONTAINERS
FERTILIZER BAGS
HAND PLOW
BARN WATER TROUGH
STEEL WHEEL
ROPE + SHEARS
FERTILIZER BAGS
WOOD PILE
DISCARDED PROPANE TANKS
TARP COVERED LOG PILE
BURN PILE
FIELD + TIRES
LOG PILE
LAVA ROCKS IN WIRE (FENCE ANCHOR, COVER)
BUCKRAIL FENCING


BELKNAP HOTSPRINGS, RESTROOMS
CONVERTED TO STORAGE
R TANK &
TER
LOG BENCH
OIL DRUMS, CRATES
USED PROPANE TANKS
STACKED WOOD PILES ON PALLETS
REAR VIEW
BROKEN GLASS BOARDED UP FROM INSIDE
STEEL ROOF
MESSAGE BOARD
ELECTRICAL
STEEL DOOR
OUTDOOR SINK
CONCRETE, CINDER EXT. WALL

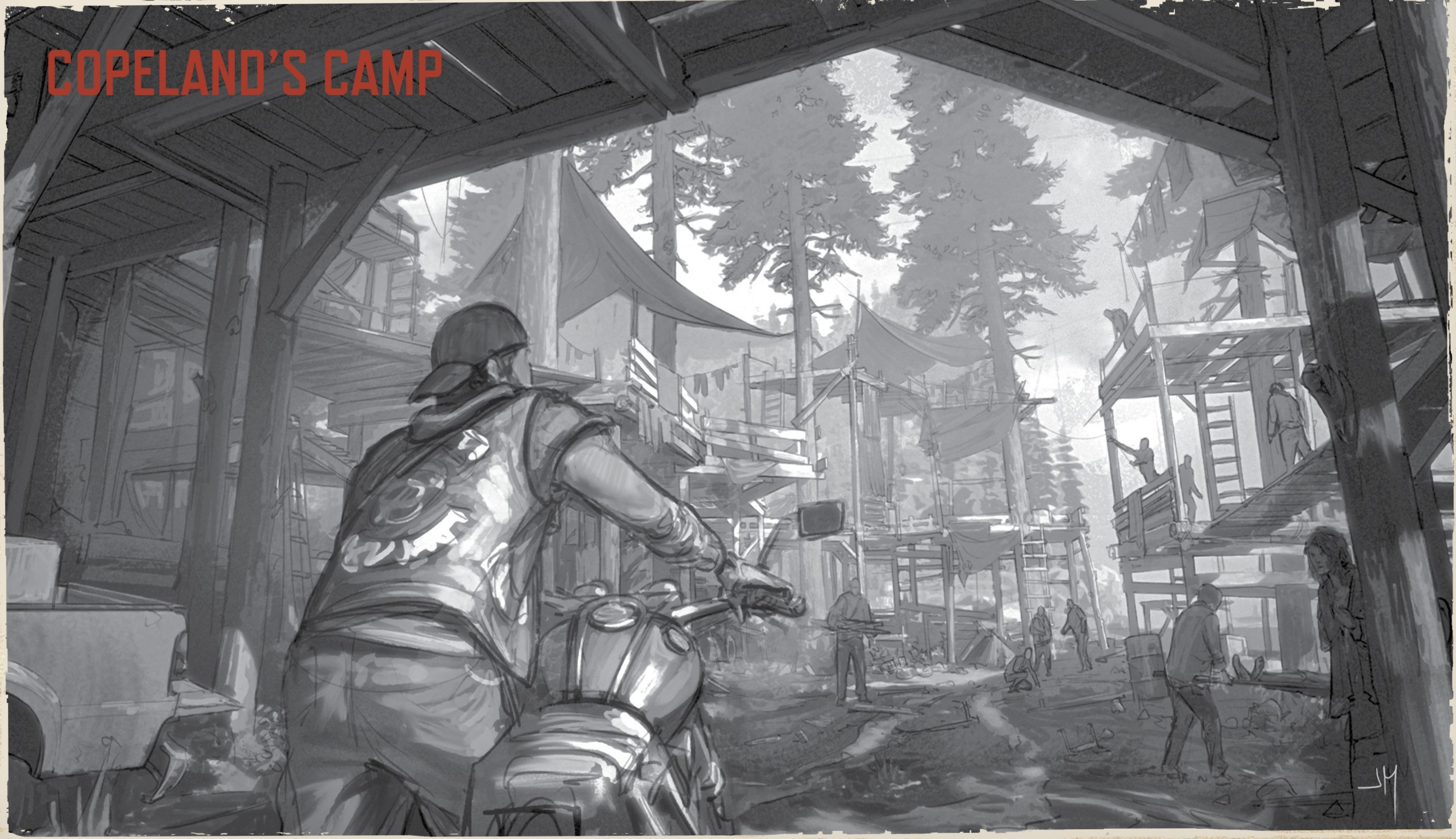

OREGON
WHERE ARE YOU SALOME
ALVEREZ WAS HERE
ARE YOU SALOME?
ALVAREZ WAS HERE

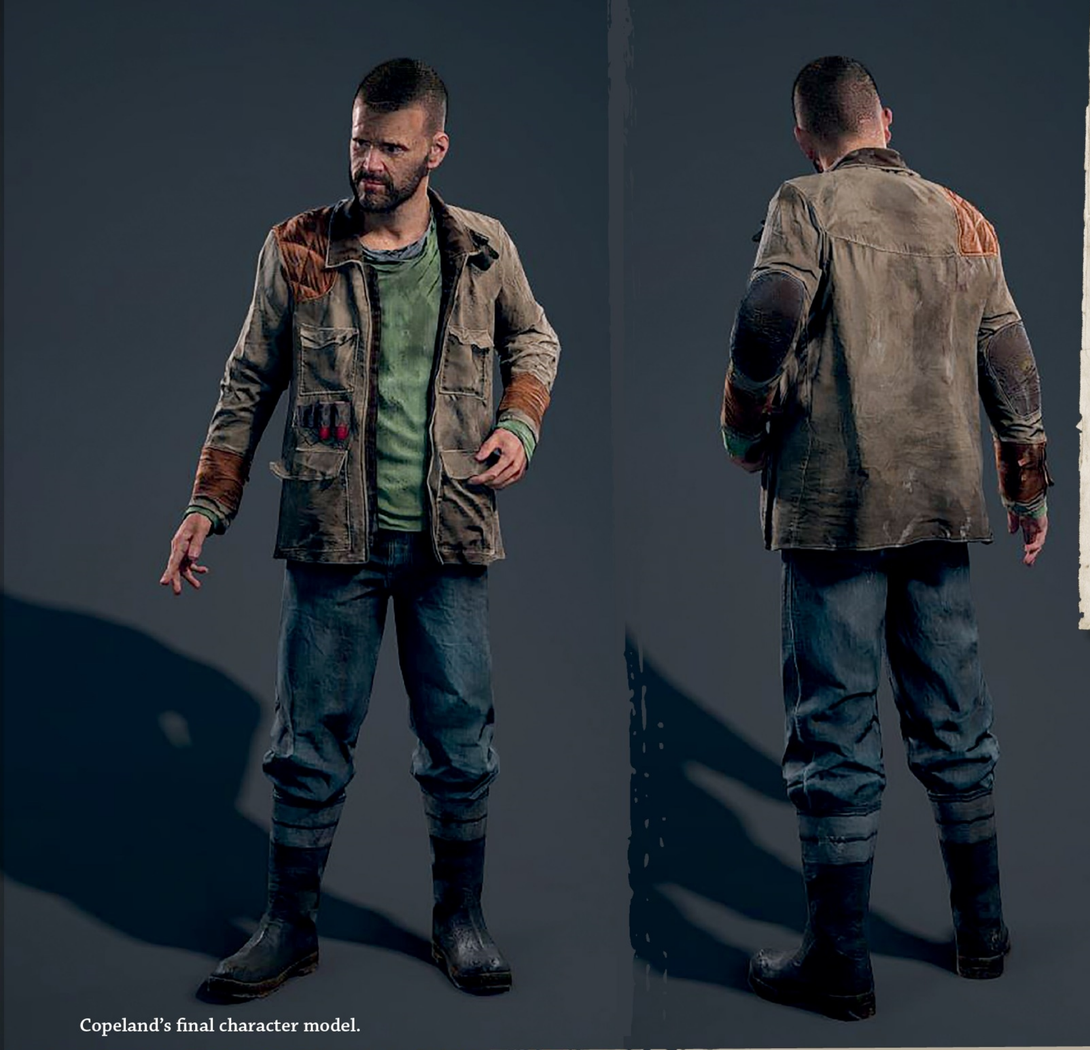
Concept sketches for Hotsprings interiors.

COPELAND'S CAMP


-21,150 Y: -182,629 Z: -9,877
Rotation: 154.996918

Concept sketch and color key for Copeland's Camp.





Copeland's final character model.

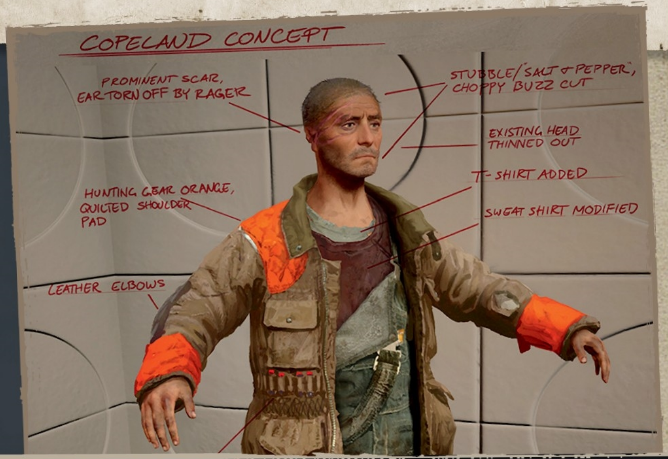
MARK "COPE" COPELAND

FROM HIS CASTING SHEET

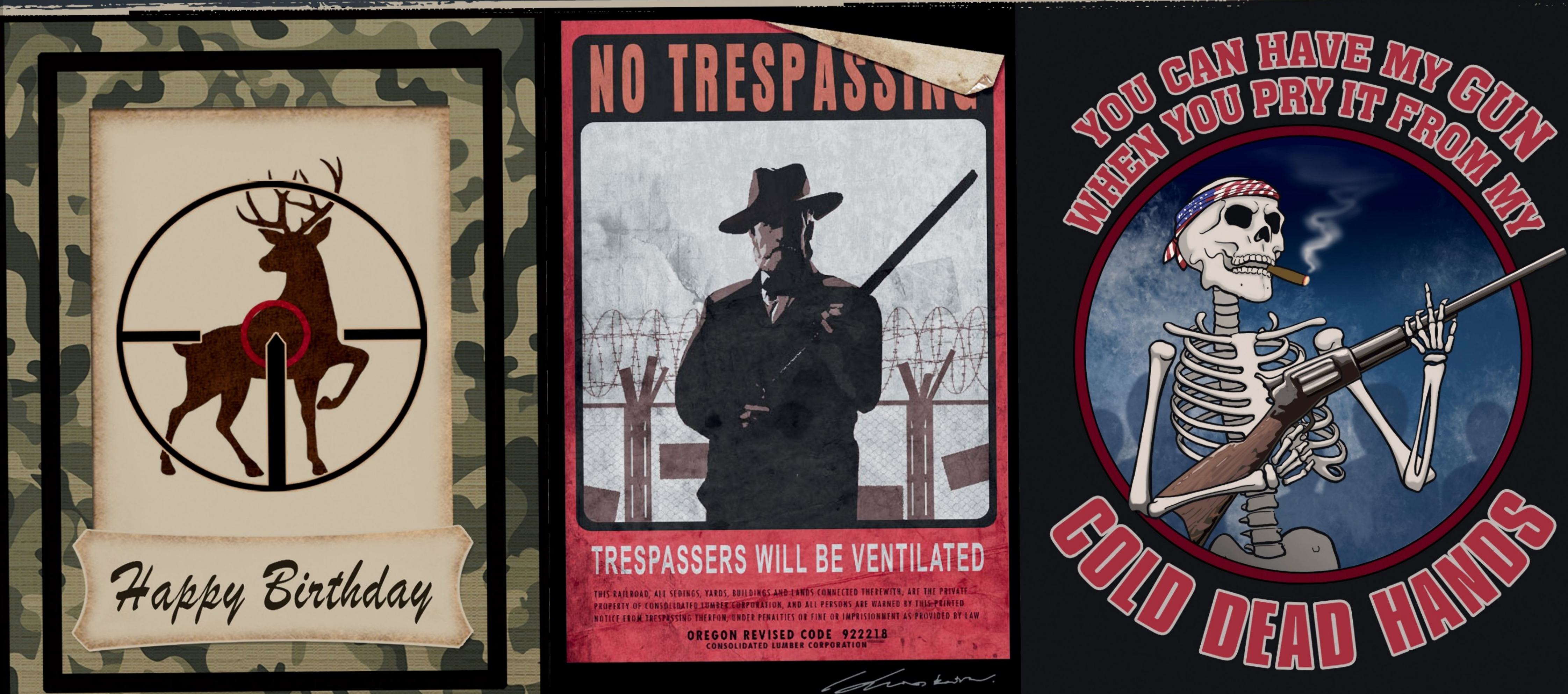
He wears coveralls that droop on him like sails in a windless sky, and he almost looks buried in a hunter's jacket covered with empty pockets. Copeland is missing his right ear—a scar cuts partway down from behind his temple to his lower jaw—the result of a run-in with a Rager bear.

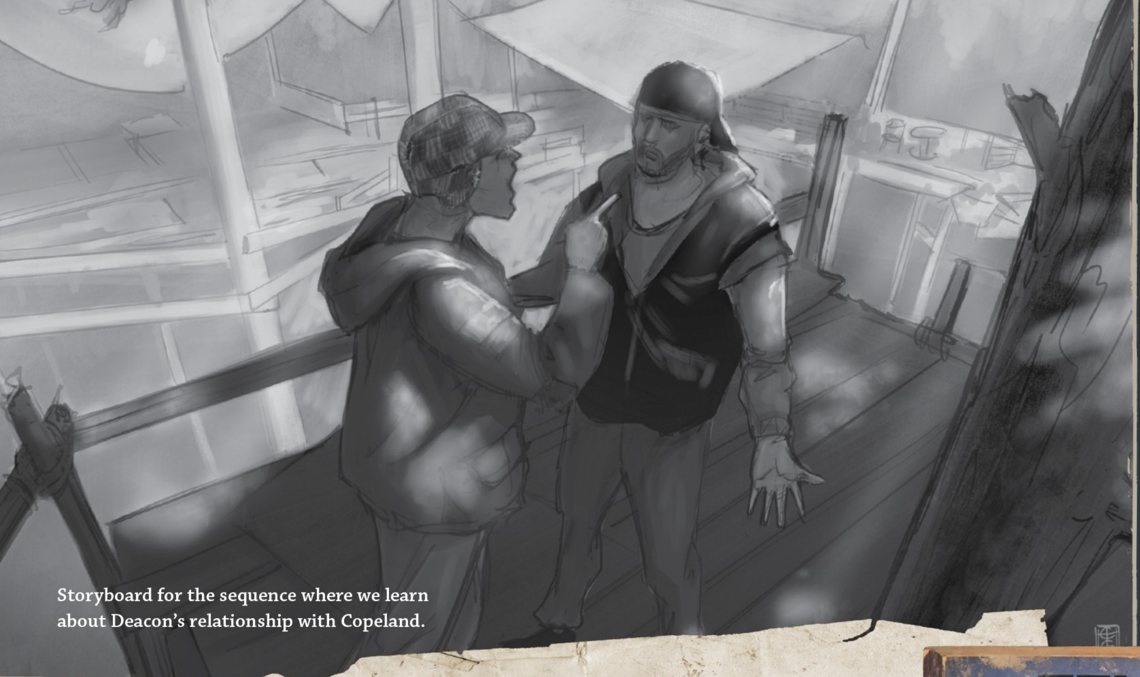
Copeland is the leader of Copeland's Camp, a survivor encampment in the Cascade wilderness. A hardcore survivalist before the world ended, Copeland is a master at setting traps and hunting. He has an aversion to all things government and believes the feds were the ones who brought down civilization.

Every week he broadcasts on his station, Radio Free Oregon, in which he spells out all of his "truther" conspiracies about how the world ended.


COPELAND CONCEPT
PROMINENT SCAR, EAR TORN OFF BY RAGER
STUBBLE/"SALT & PEPPER", CHOPPY BUZZ CUT
EXISTING HEAD THINNED OUT
T-SHIRT ADDED
HUNTING GEAR ORANGE, QUILTED SHOULDER PAD
SWEAT SHIRT MODIFIED
LEATHER ELBOWS

Several posters can be found in Copeland's sleeping area. Copeland is a reflection of the modern debate about the Second Amendment and the right to own guns—though in the world of *Days Gone*, everyone has the right to own and use guns.


Happy Birthday
NO TRESPASSING
TRESPASSERS WILL BE VENTILATED
THIS RAILROAD, ALL SEDINGS, YARDS, BUILDINGS AND LANDS CONNECTED THEREWITH, ARE THE PRIVATE PROPERTY OF CONSOLIDATED LUMBER CORPORATION, AND ALL PERSONS ARE WARNED BY THIS PRINTED NOTICE FROM TRESPASSING THERFON, UNDER PENALTIES OR FINE OR IMPRISIONMENT AS PROVIDED BY LAW
OREGON REVISED CODE 922218
CONSOLIDATED LUMBER CORPORATION
YOU CAN HAVE MY GUN WHEN YOU PRY IT FROM MY
COLD DEAD HANDS



Storyboard for the sequence where we learn about Deacon's relationship with Copeland.

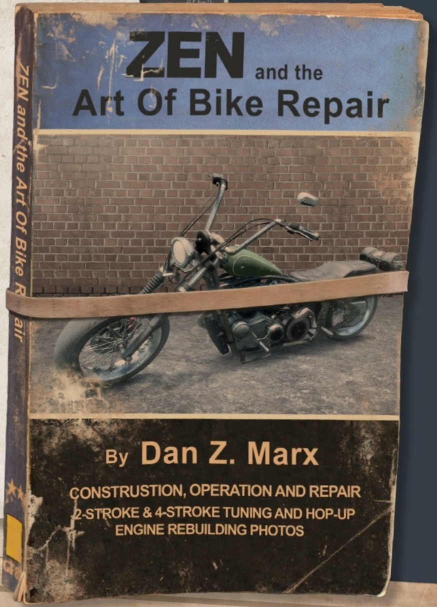
EMMANUEL "MANNY" MENDEZ

FROM HIS CASTING SHEET

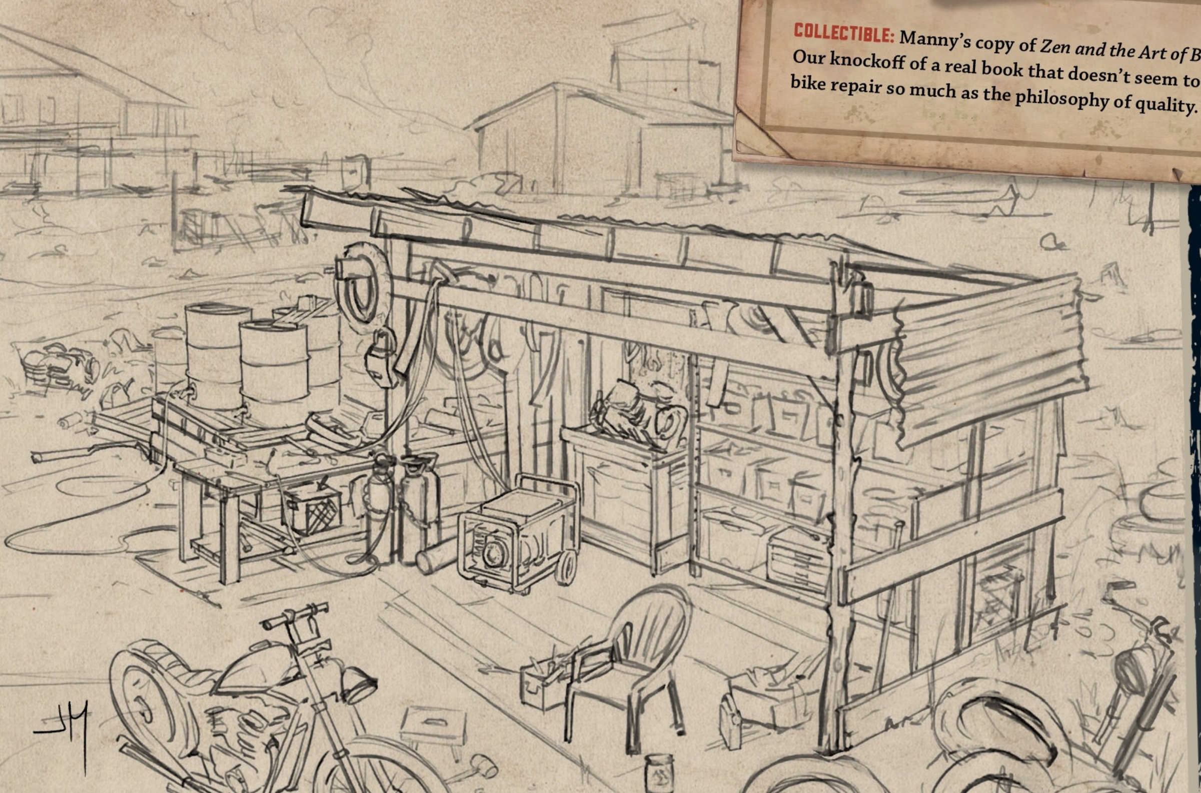
Hispanic, late thirties, wears jeans, fingerless gloves, and a worn coat, all covered in oil stains. A dark wool cap is pulled down over his head. Grease smudges cover his face.

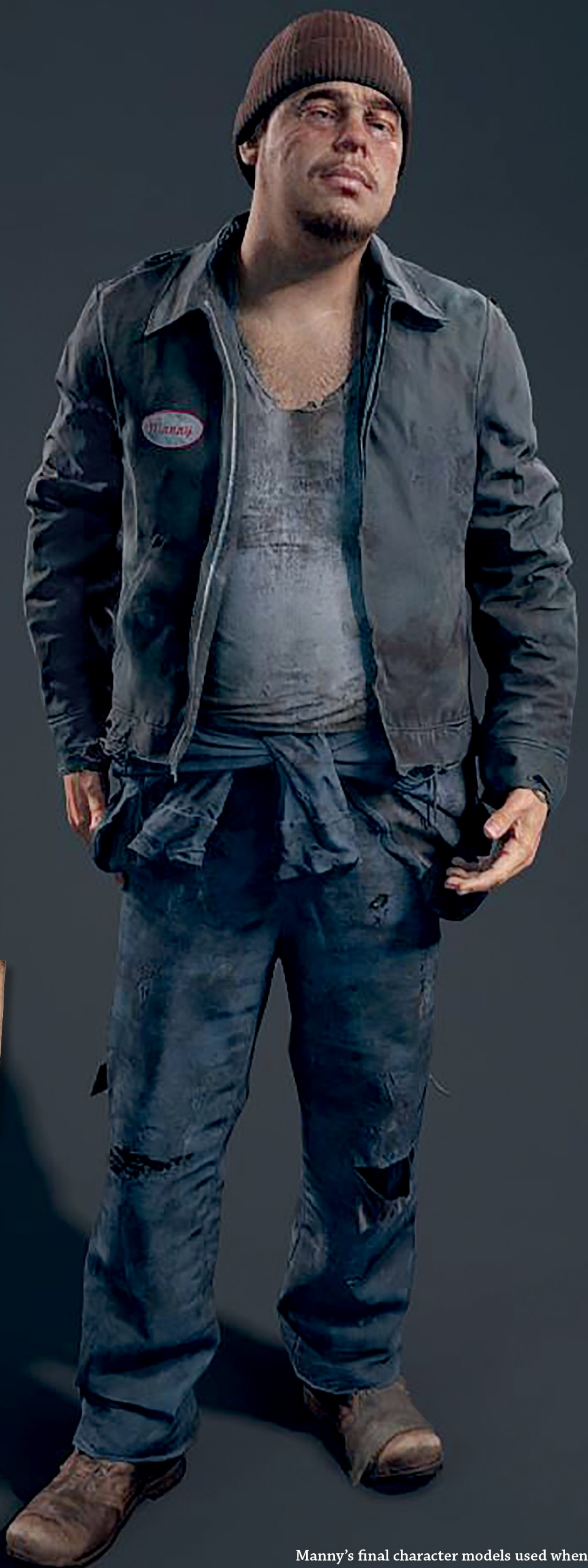
A high-school dropout, Manny worked in his uncle's garage as a kid, learning to fix cars. The only trouble he ever got into was illegal street racing. Eventually he opened his own shop that specialized in fixing up racing bikes.

Now he keeps vehicles running at Copeland's Camp—a group of survivalists who think the feds are responsible for the end of the world.

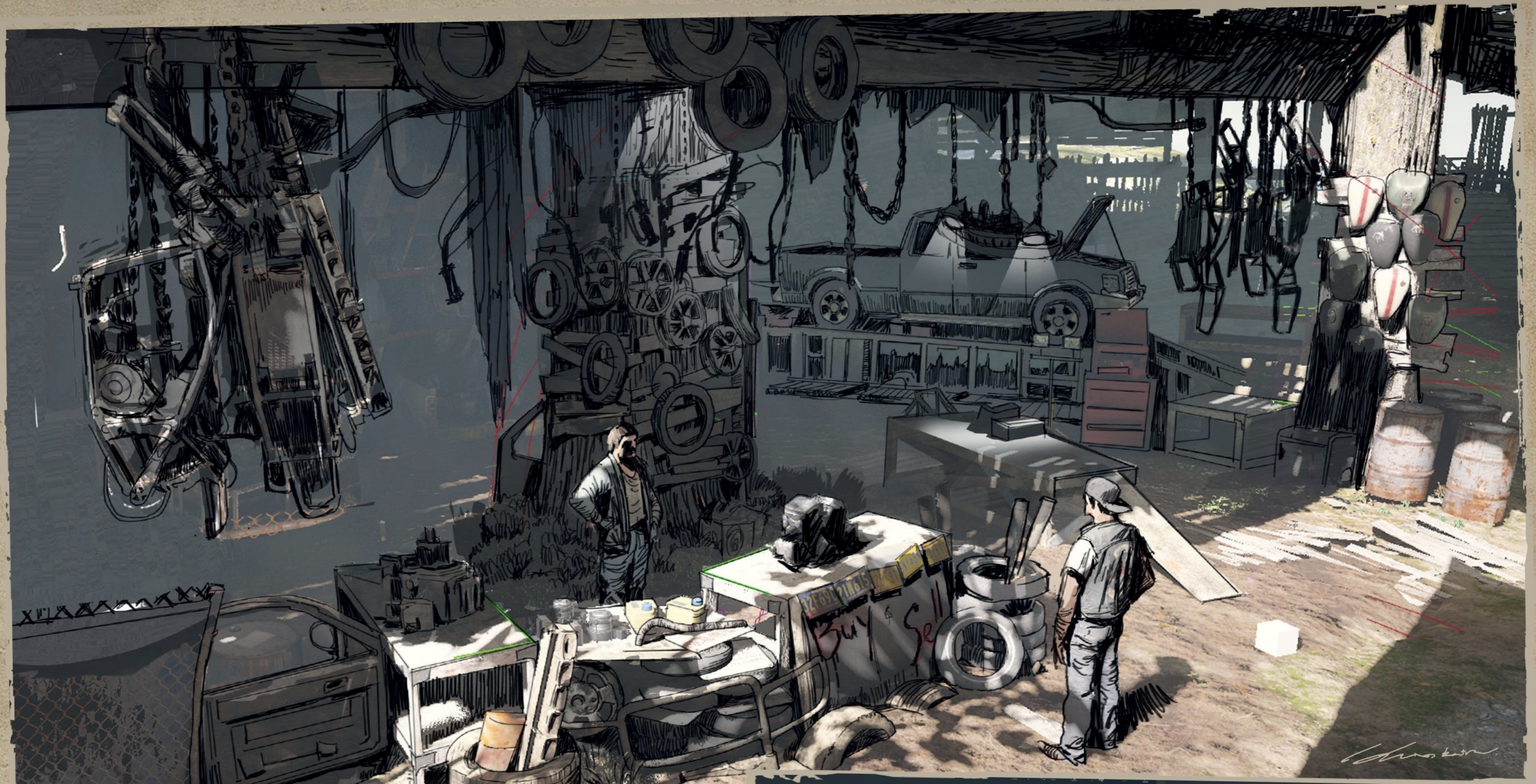

ZEN and the Art Of Bike Repair
ZEN and the Art of Bike R
By Dan Z. Marx
CONSTRUSTION, OPERATION AND REPAIR
2-STROKE & 4-STROKE TUNING AND HOP-UP
ENGINE REBUILDING PHOTOS

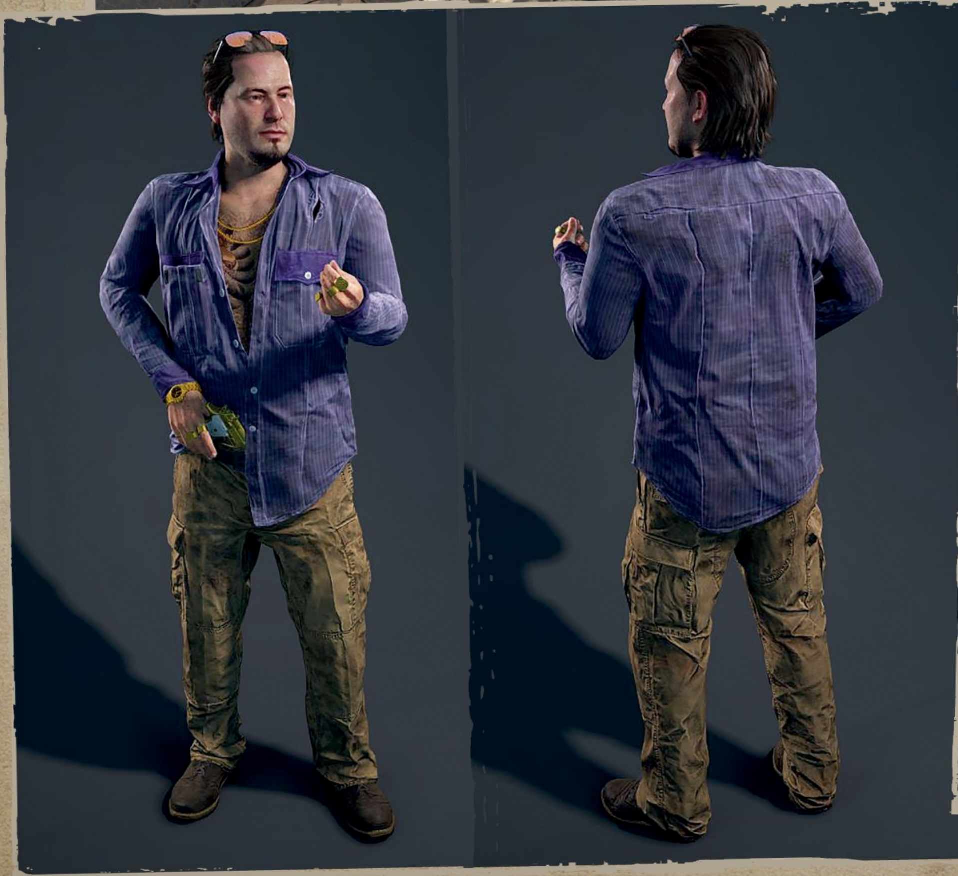
COLLECTIBLE: Manny's copy of *Zen and the Art of Bike Repair*. Our knockoff of a real book that doesn't seem to be about bike repair so much as the philosophy of quality.



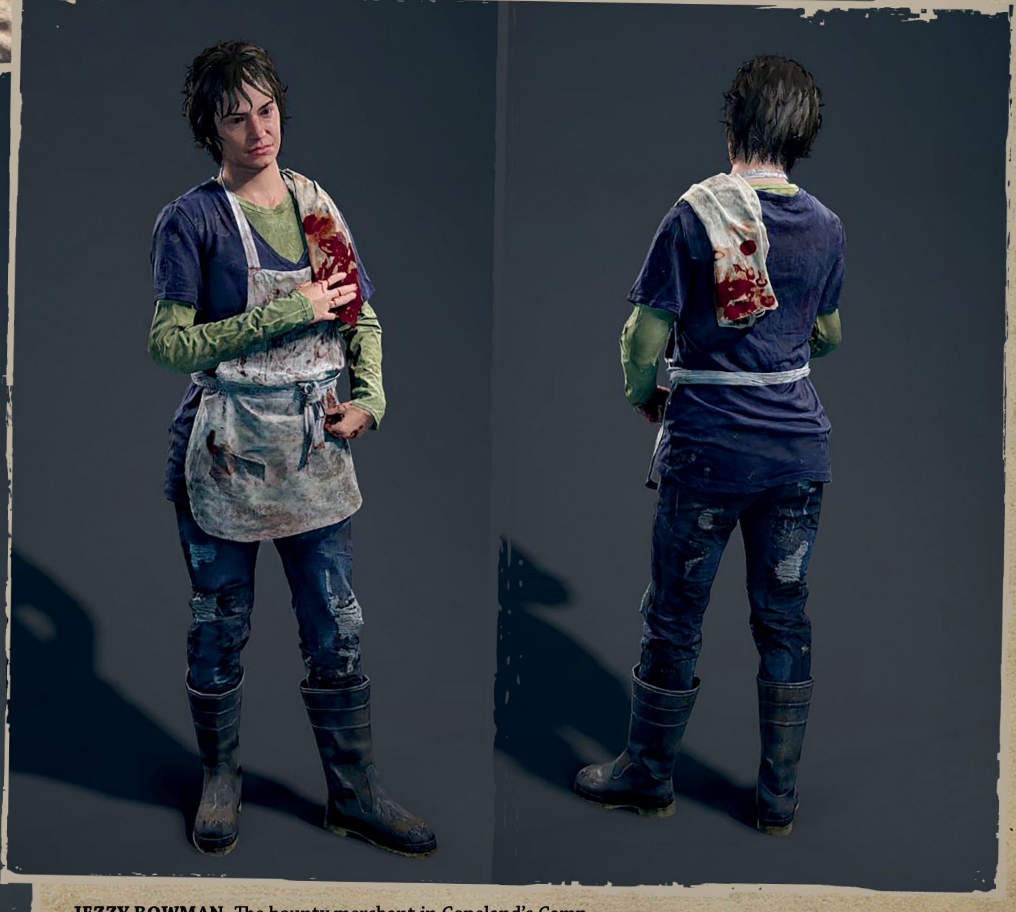


Manny's final character models used when he was captured by marauders in the E3 2017 demo.





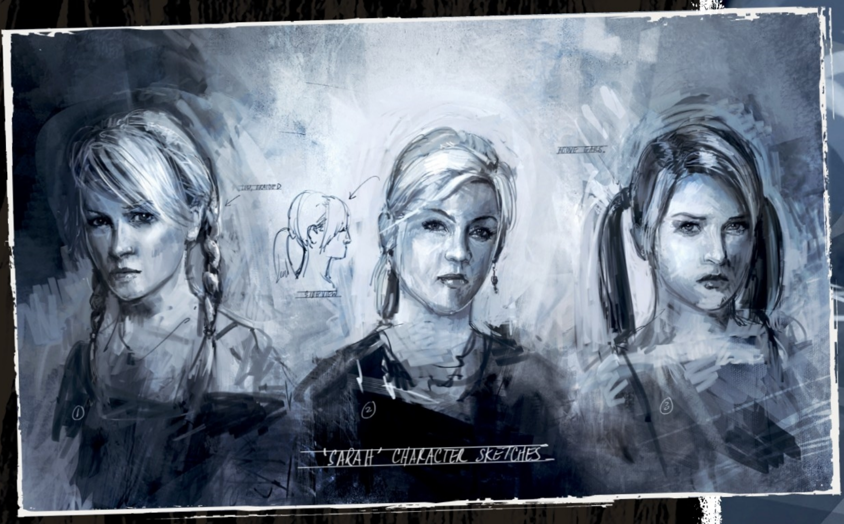
DAMON REYNOLDS. Merchant in Copeland's Camp.

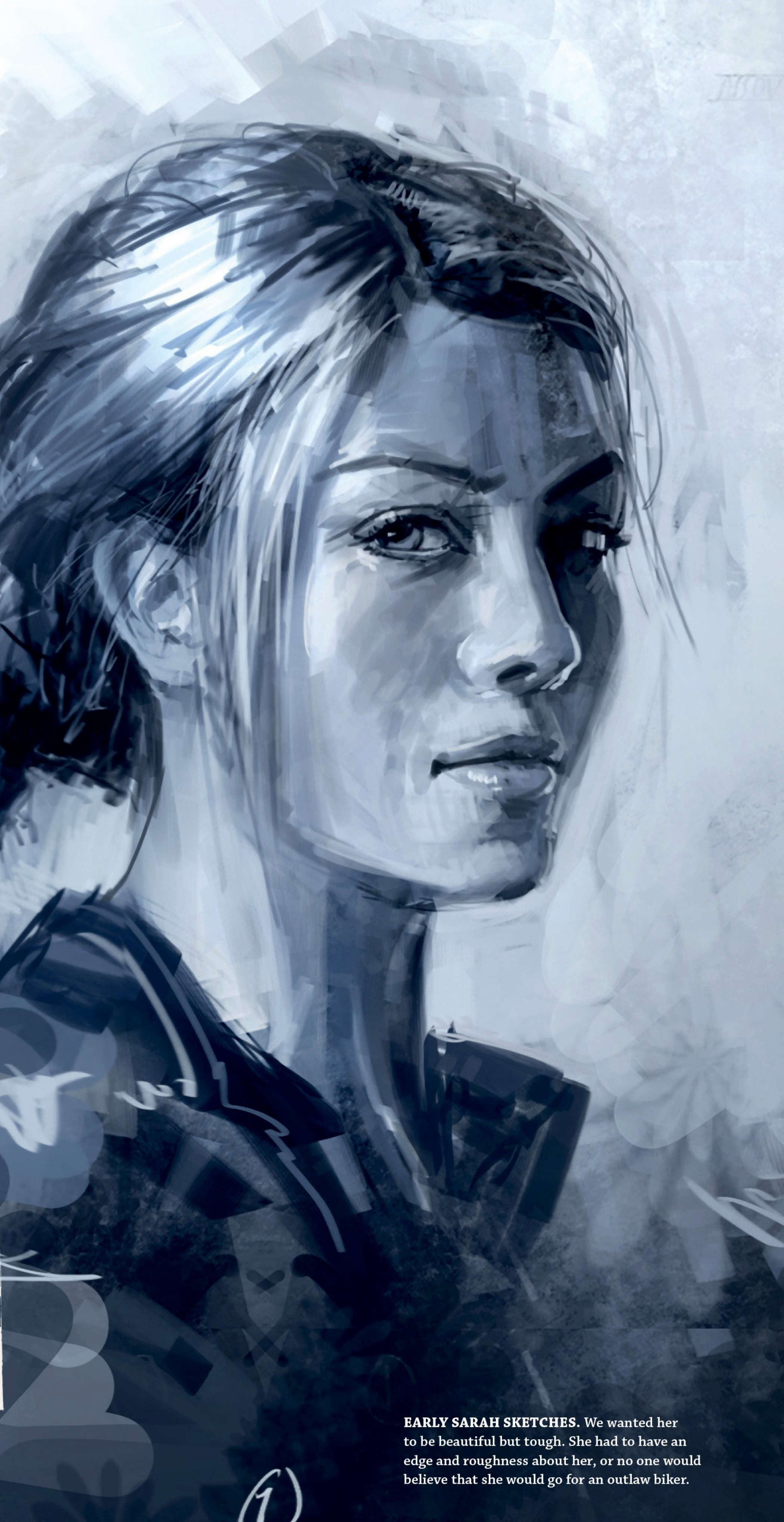


JEZZY BOWMAN. The bounty merchant in Copeland's Camp.

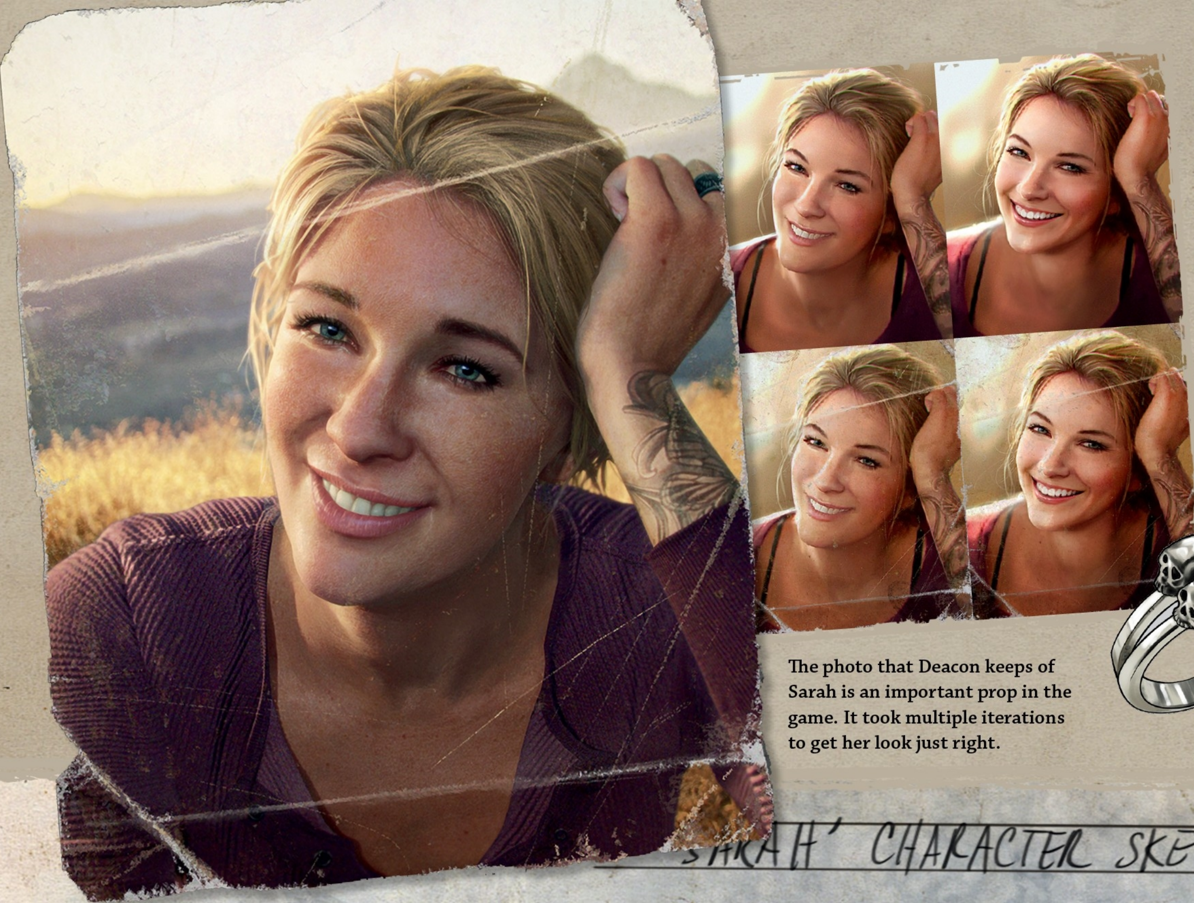
WHAT'S A NICE GIRL LIKE YOU...

IN *DAYS GONE,* character development is intricately tied to the story. For the player to sympathize with Deacon's feelings of loss and regret, we had to make his memories of Sarah real. We did this, hopefully, by making them playable flashbacks that tell us who she is, why she's out in the Belknap wilderness, why she'd date and fall for an outlaw biker like Deacon St. John, and what happened to her as the world was ending. An important character in her own right, Sarah is first and foremost a counterpoint to Deacon: she is highly educated with two degrees, while Deacon is a high-school dropout; she comes from an upper-class family, while Deacon is from the other side of the tracks; she is terrified of guns and violence, which Deacon, as an outlaw biker, embraces. In almost every way, she is Deacon's opposite, but she is also the only woman he would ever love. Putting her on that NERO helo the night the world ended—and not going with her—would haunt him for years to come.





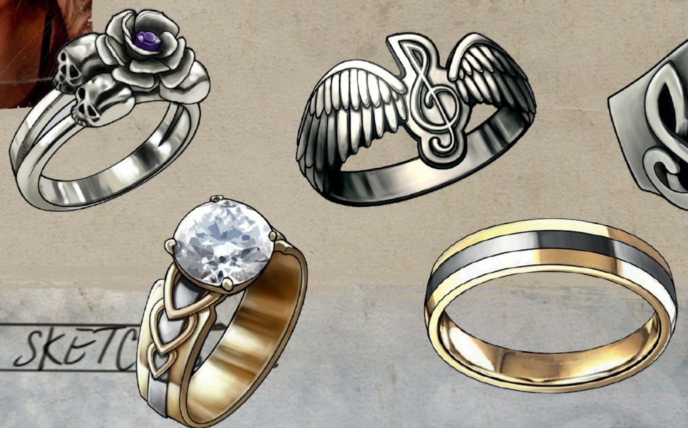
EARLY SARAH SKETCHES. We wanted her to be beautiful but tough. She had to have an edge and roughness about her, or no one would believe that she would go for an outlaw biker.

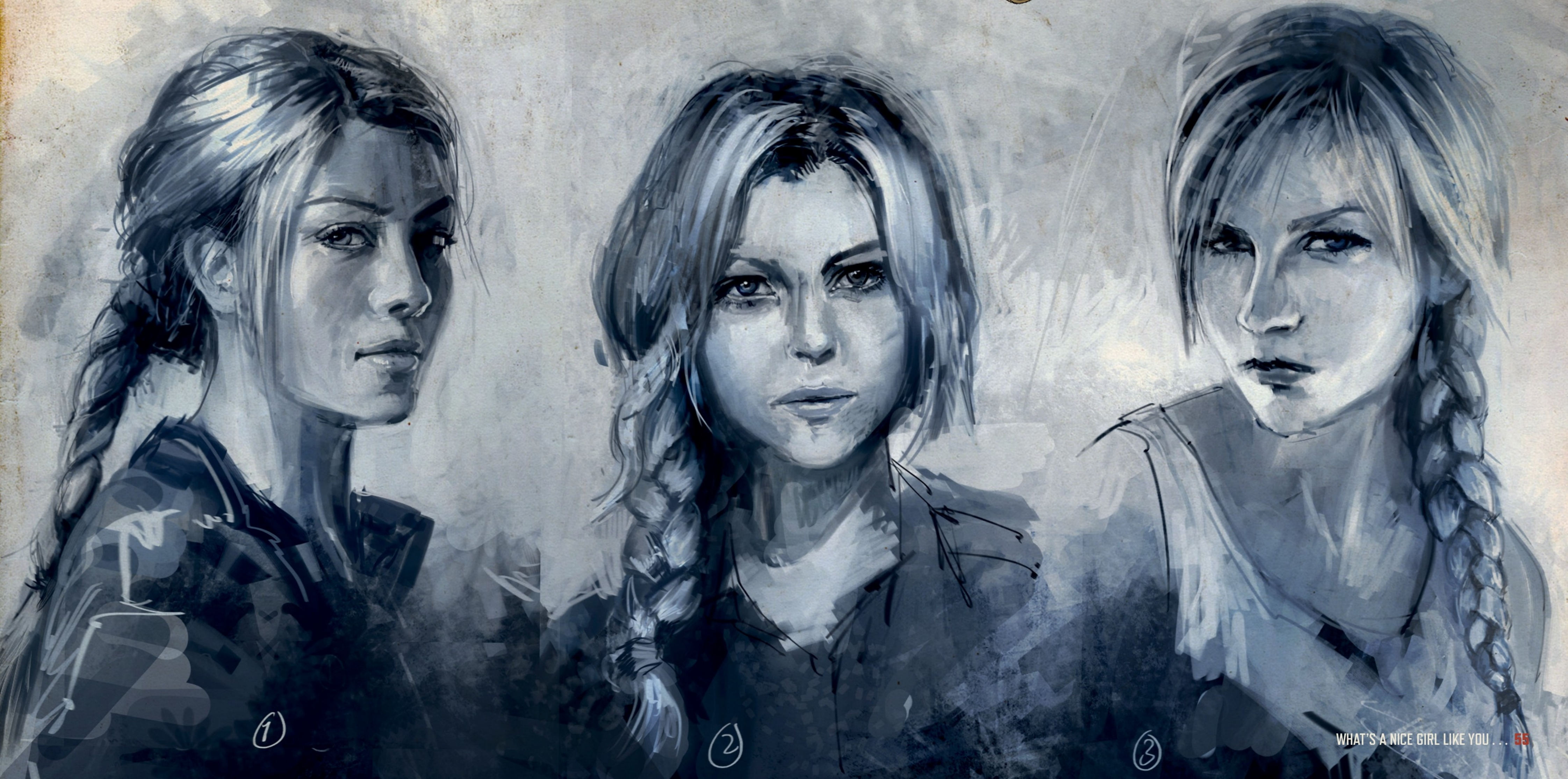


The photo that Deacon keeps of Sarah is an important prop in the game. It took multiple iterations to get her look just right.

SARAH'S RINGS

As mentioned earlier, jewelry, especially rings, is an important part of *Days Gone*, and not just for bikers. Very early in development we decided that each of the three main characters would have rings that were important to them, that would help define who they were as people. The fact that Sarah wore skull rings long before she met Deacon shows that she already was a bit of a rebel at heart.

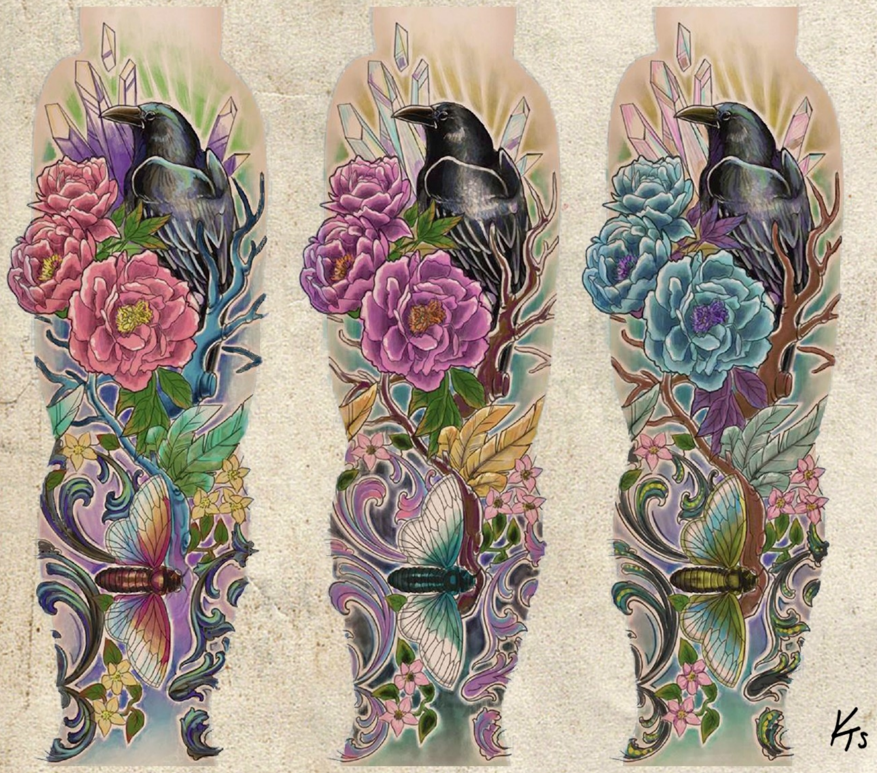


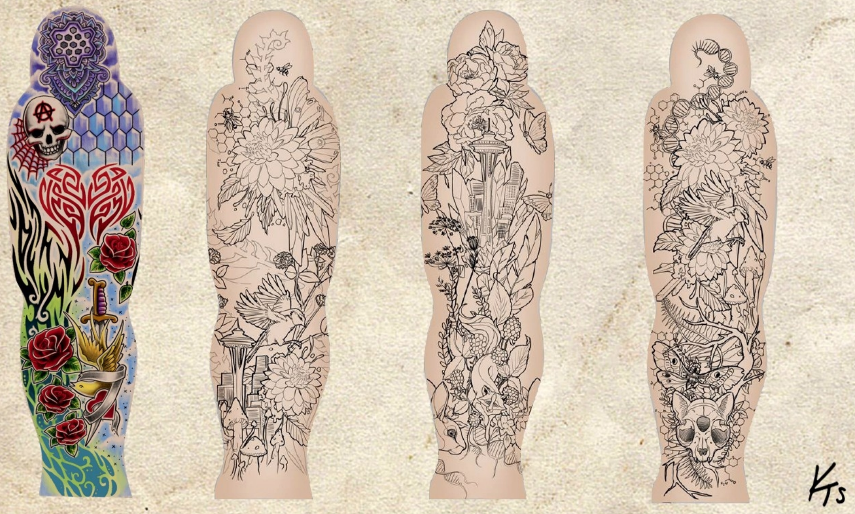


SARAH'S TATTOOS

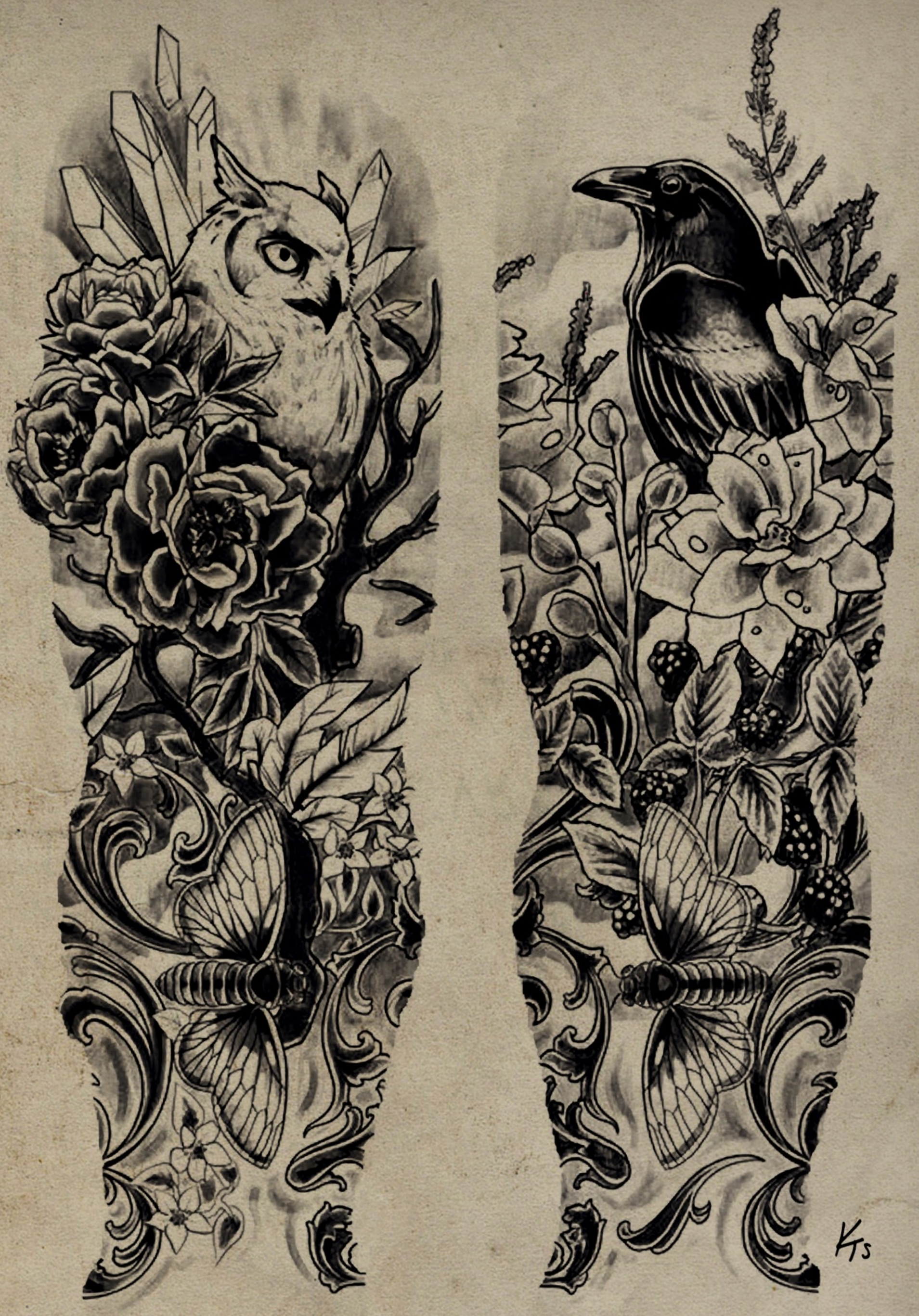
KATIE SCOTT, CONCEPT ARTIST:

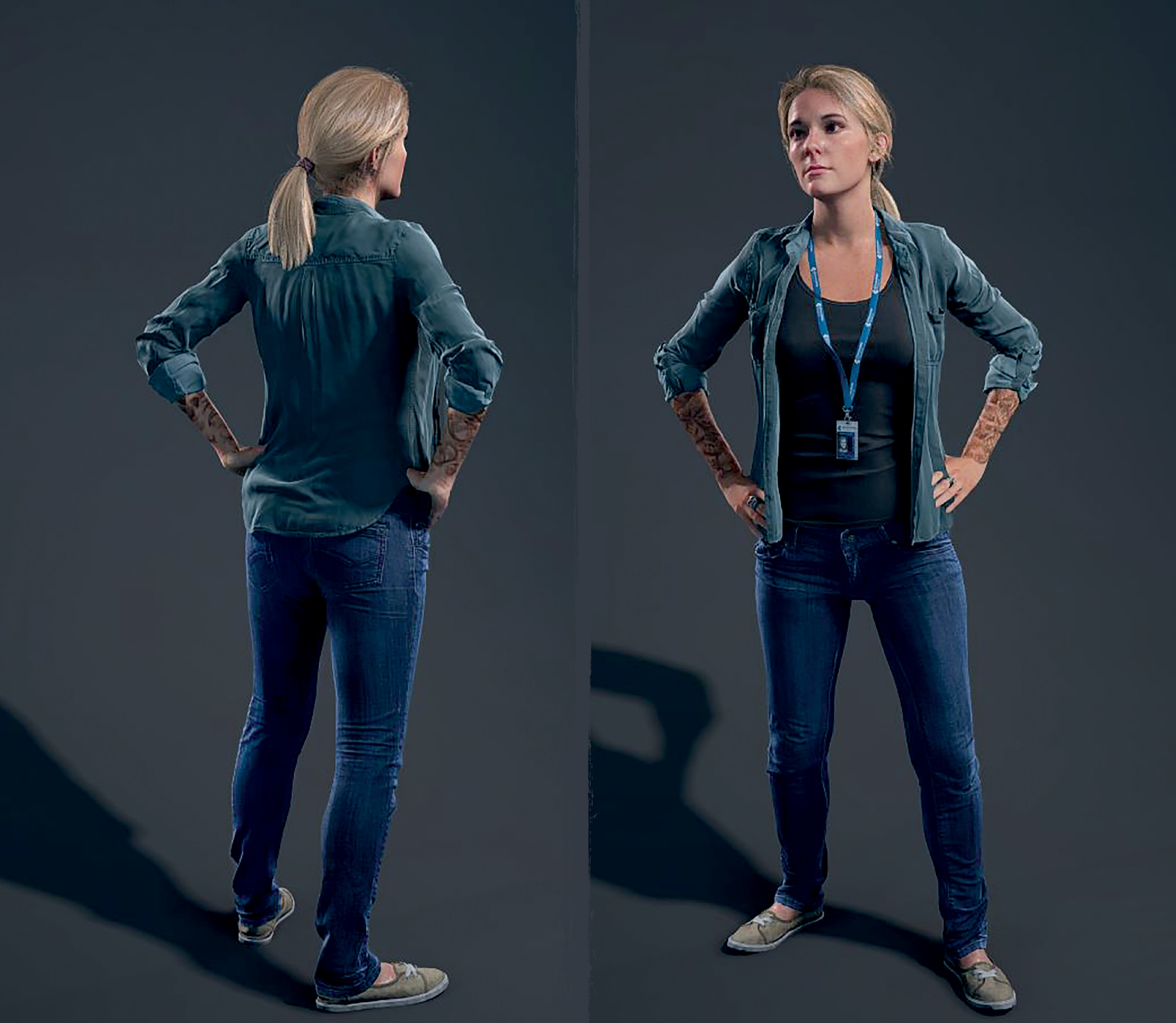
Sarah's final sleeve designs. Originally I was going for a very colorful, old-school tattoo sleeve that drew from Sarah's grunge phase back in her hometown of Seattle. My original pass felt pretty generic, so I redid it while incorporating more organic elements that would be meaningful to Sarah, with her passion for biology. The final design includes a guardian bird on each shoulder, along with flora and twin cicadas. The owl symbolizes wisdom, knowledge, and transition. The raven was once believed to have been magical and carried powerful secrets, though sometimes it can also be interpreted as an omen of death. I thought that these images and interpretations were fitting for Sarah and her part in the story line.



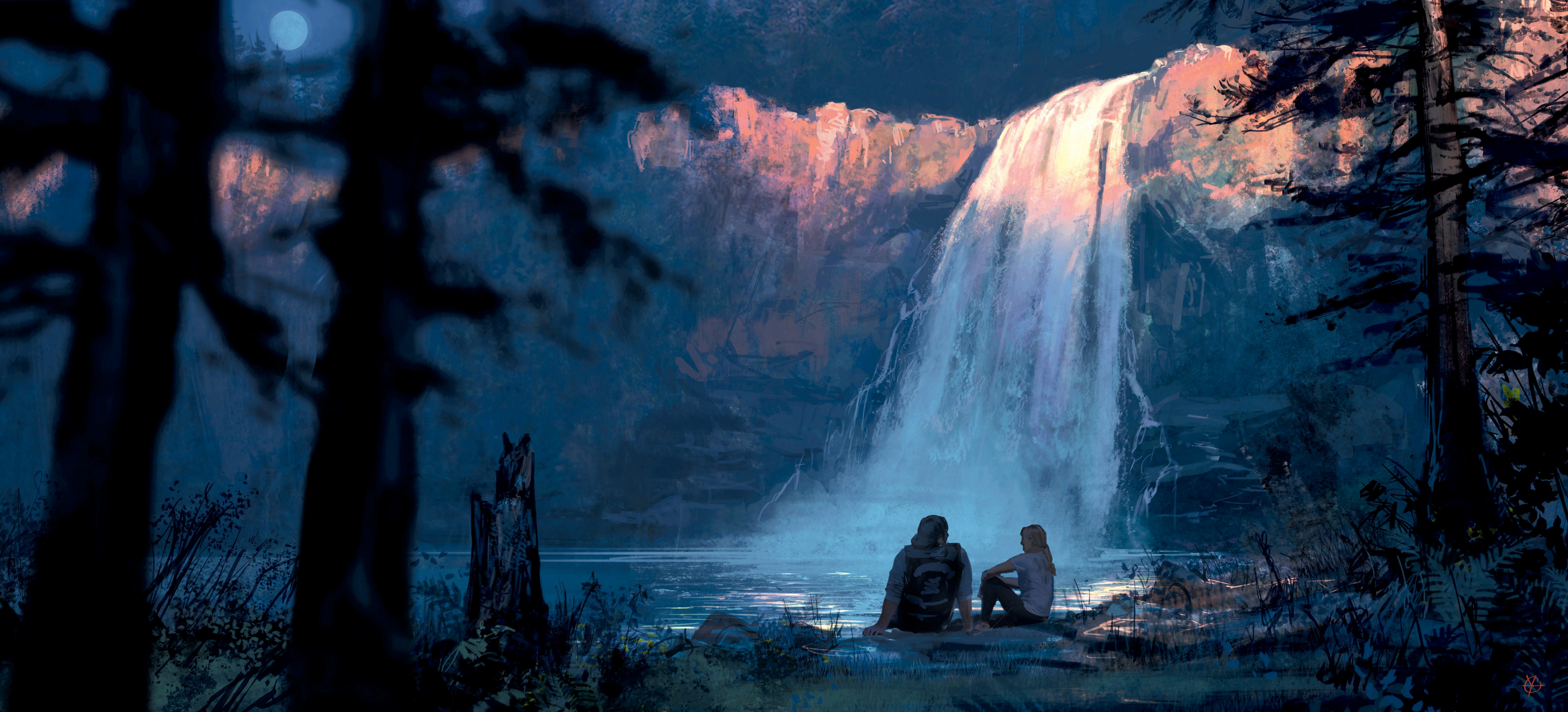


Probably the most important part of her character design is Sarah's tattoo sleeves. We went through many iterations, both black and gray and full color, before deciding on the final designs. They had to reflect who she was: a person who loves nature, the outdoors, and animals, but is also a bit alternative. It's the fact that she has these amazing full-sleeve tattoos that attracted Deacon to her in the first place.

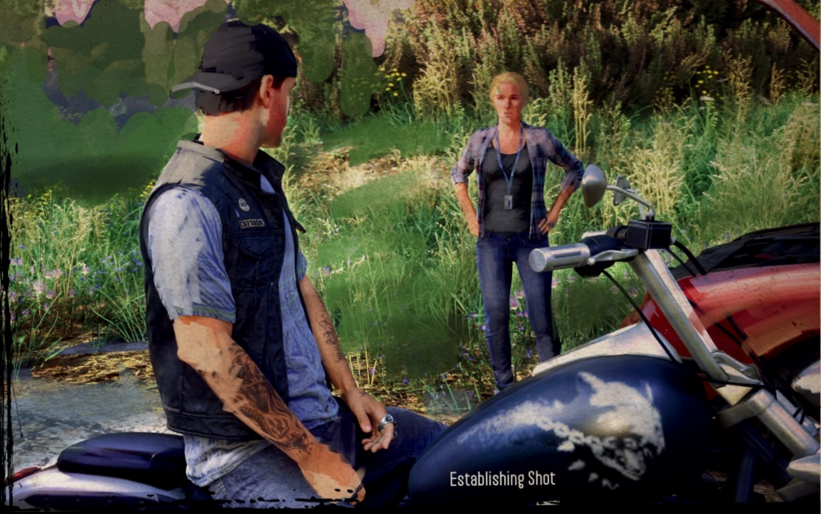




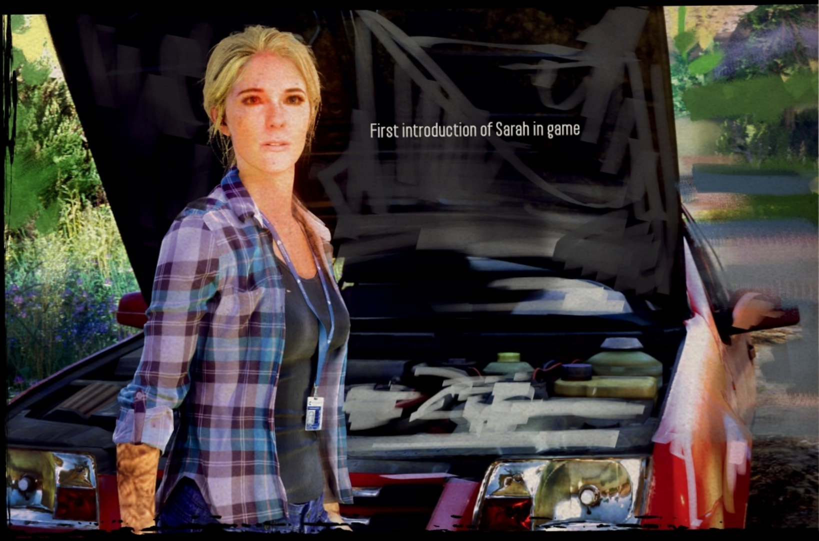
SARAH'S FINAL CHARACTER MODEL. Her hair, eyes, and skin shading were a challenge, but with the help of our talented artists and engineers, she turned out exactly as we envisioned.



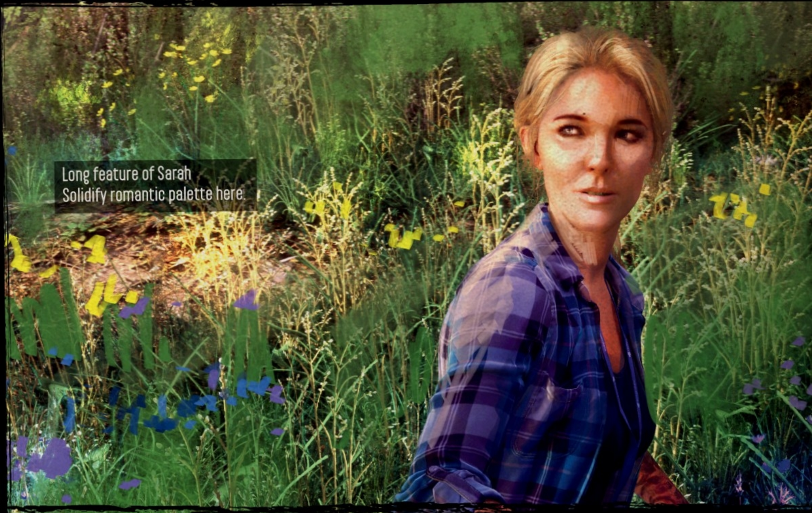
Meet cute! In one of the flashbacks we show how Deacon and Sarah meet, at the side of a road way out in the wilderness where her rental car has broken down. This is an important sequence. It shows that the two had chemistry from the start, and more importantly, that Sarah wasn't about to be intimidated, even when a biker rolled up on her.



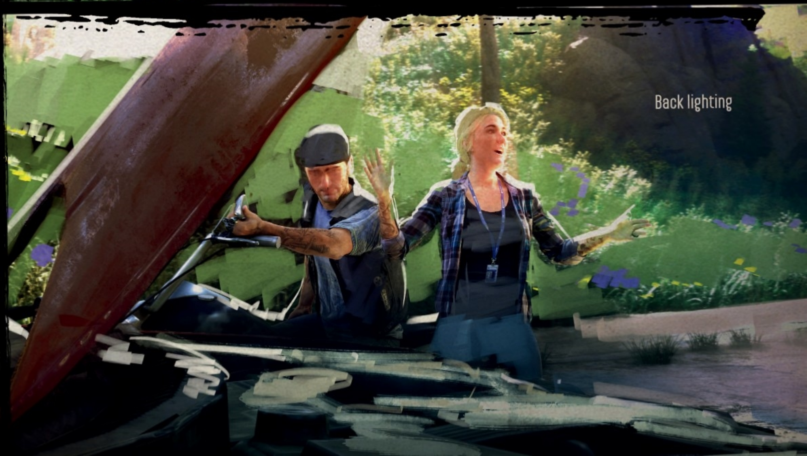
Establishing Shot



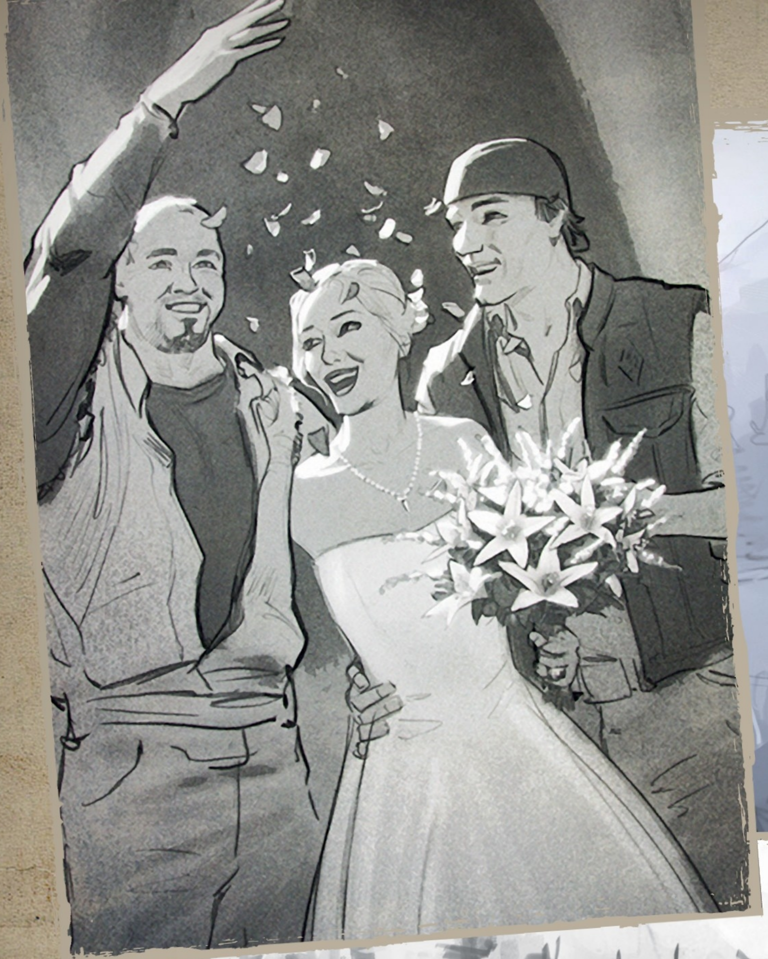
First introduction of Sarah in game

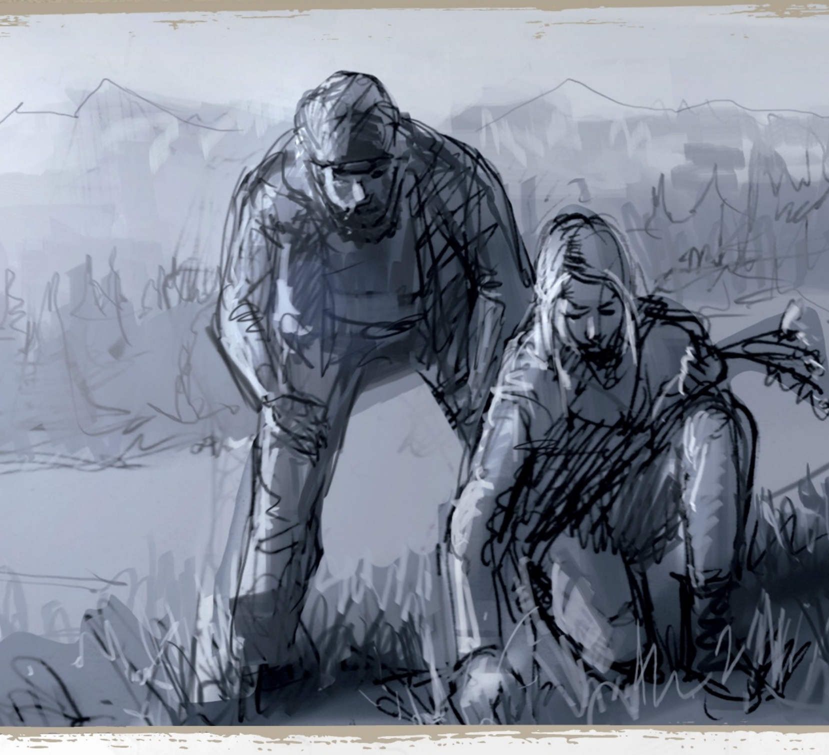


Long feature of Sarah
Solidify romantic palette here.



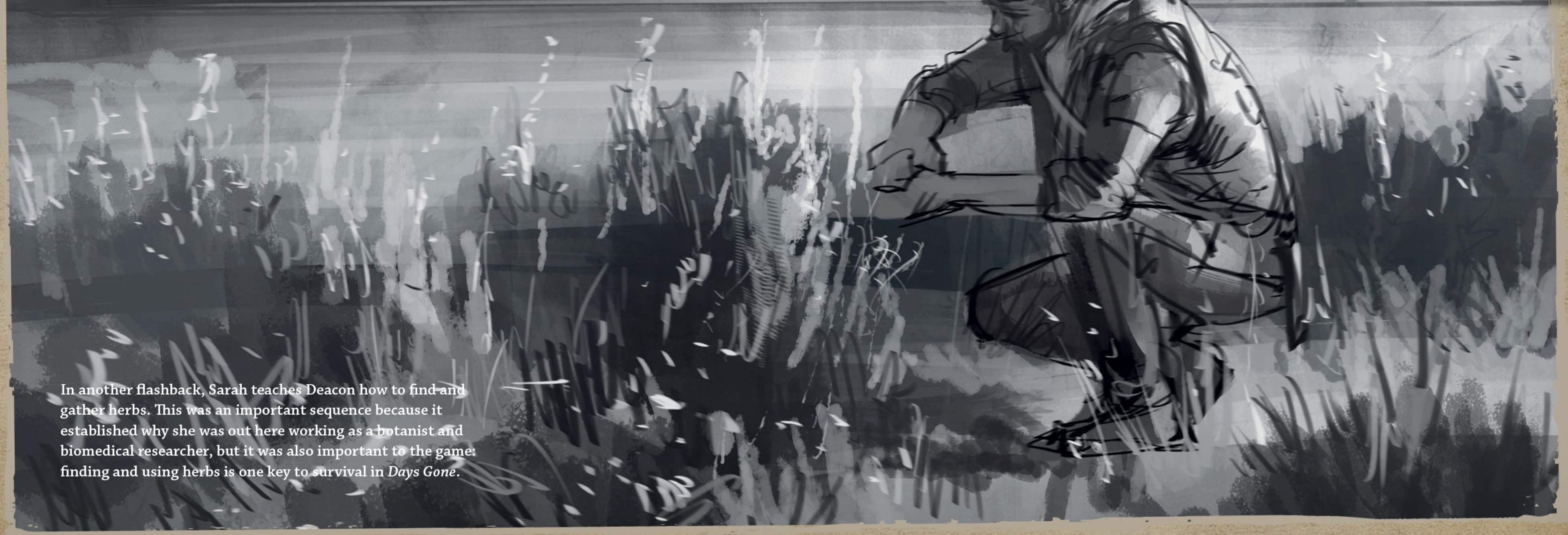
Back lighting



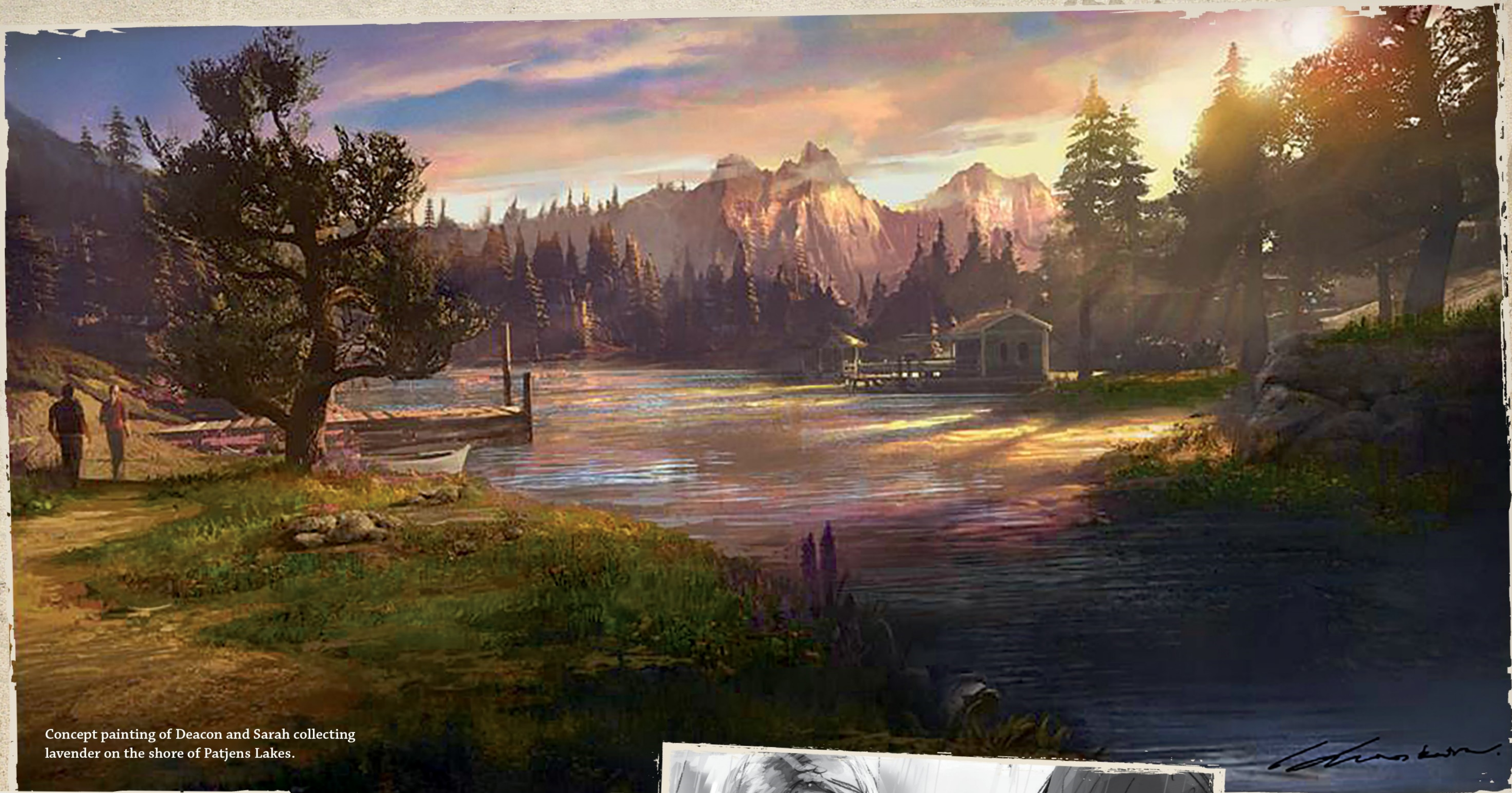


COLLECTIBLE: Sarah kept a photo of the only guest to attend her wedding—William "Boozer" Gray, Deacon's best friend.

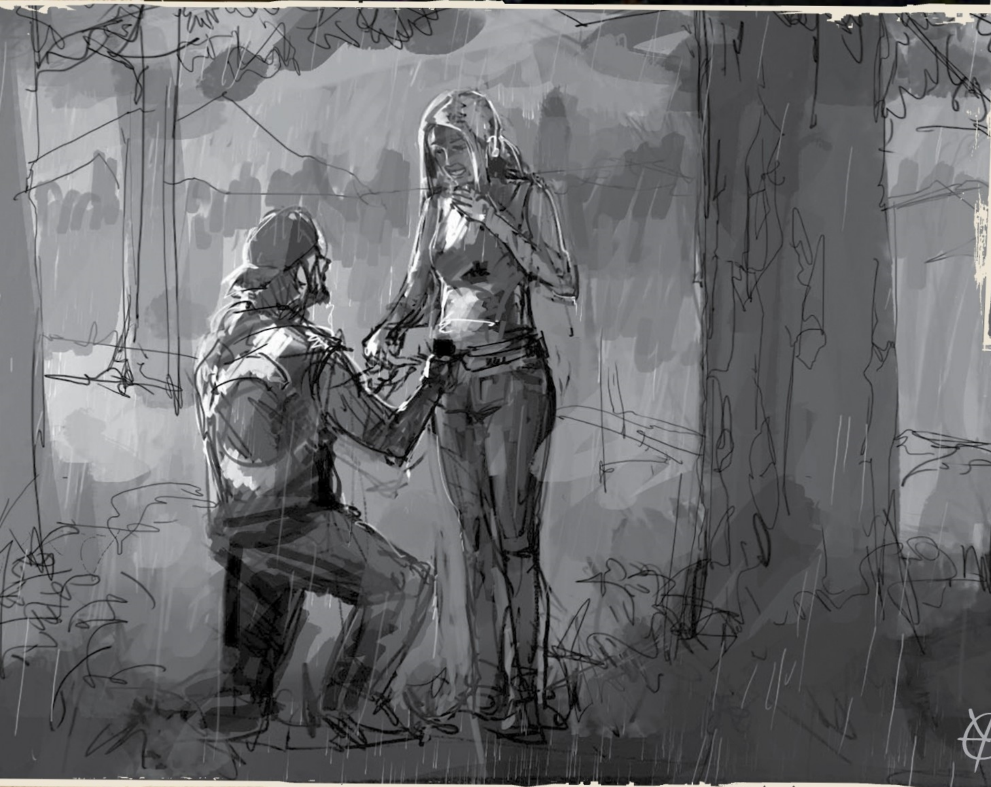
To the
big brother
I never had,
Love Sarah

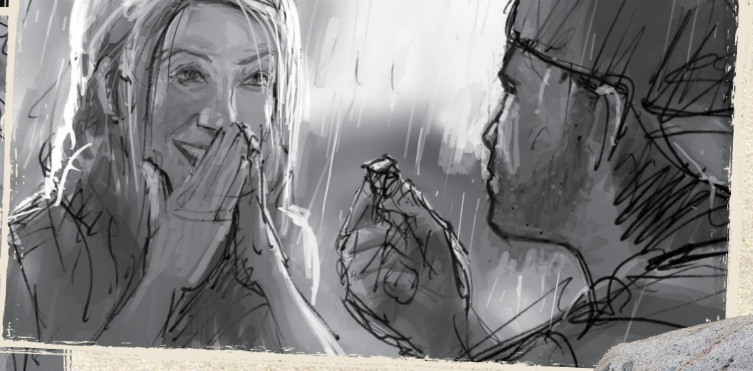


In another flashback, Sarah teaches Deacon how to find and gather herbs. This was an important sequence because it established why she was out here working as a botanist and biomedical researcher, but it was also important to the game: finding and using herbs is one key to survival in *Days Gone*.



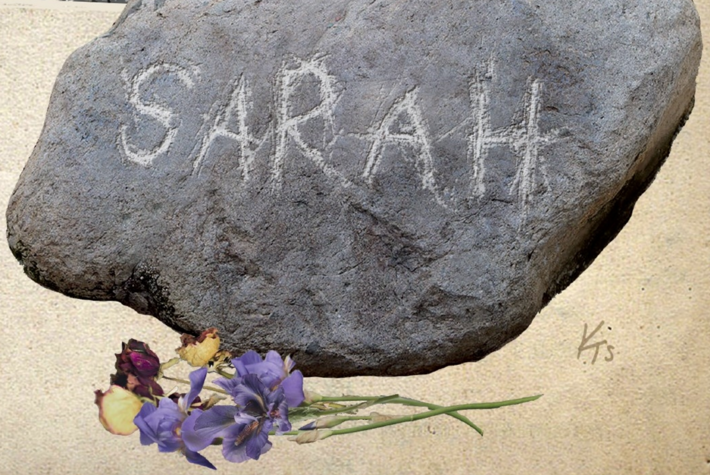
Concept painting of Deacon and Sarah collecting lavender on the shore of Patjens Lakes.





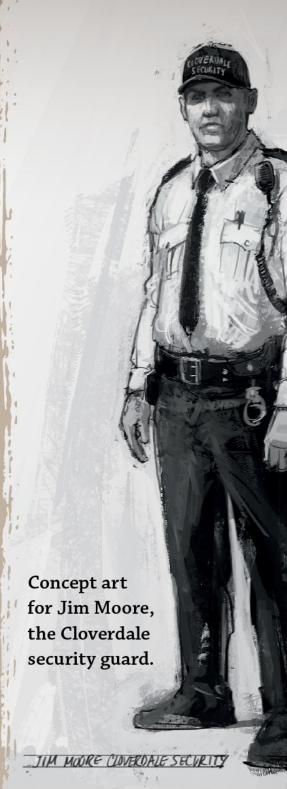
Early in *Days Gone* Deacon travels to the NERO refugee site where, two years before, he was supposed to meet up with her. Deacon finds the camp overrun. Later he creates a memorial stone with Sarah's name on it, which he visits periodically to bare his soul.

"I Promise to Ride You as Much as My Bike"—a flashback that shows the night Deacon proposes to Sarah by putting his Mongrels ring on her finger. The quote is a bikerism: in some MC wedding ceremonies the biker promises his "ol' lady" that he'll . . . well, you get the idea. Sarah makes Deacon promise that their wedding won't be that crass. Getting this moment to feel magical was a challenge for character, lighting, and environment teams.

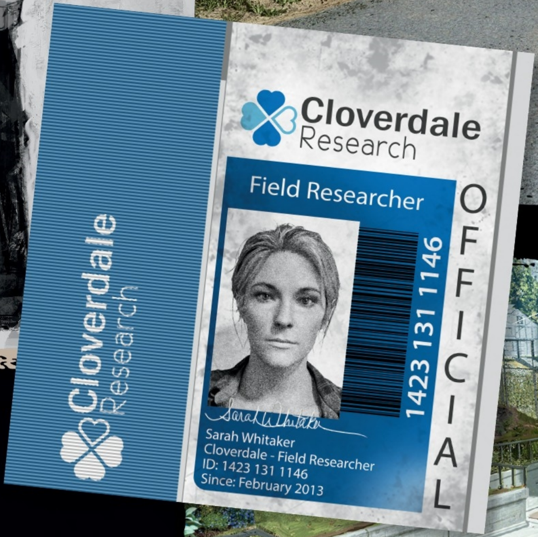


The lab where Sarah works is called Cloverdale. In a flashback we watch as Deacon almost gets shot by Cloverdale security when he comes to pick Sarah up for lunch. The whole concept of a high-tech firm operating out in the middle of nowhere is based on one of my real-world experiences. In 2006 while driving through southern Idaho on our way to Yellowstone National Park, my family and I passed through dozens of miles of cornfields, all enclosed by electric fences topped with razor wire. Signs read "We are authorized to use deadly force. Trespassers will be SHOT!" Corporations working on genetically modified crops take their secrecy seriously.

Cloverdale
Research
Iron Butte Facility



Concept art for Jim Moore, the Cloverdale security guard.


Cloverdale Research

Cloverdale Research

Field Researcher

1423 131 1146

OFFICIAL

Sarah Whitaker
Cloverdale - Field Researcher
ID: 1423 131 1146
Since: February 2013

CLOVERDALE SECURITY

Cloverdale Entrance Concept_Post and Pre-Apocalypse

Origi

STOP
Cloverdale

Pre_apocalyps

STOP
Cloverdale

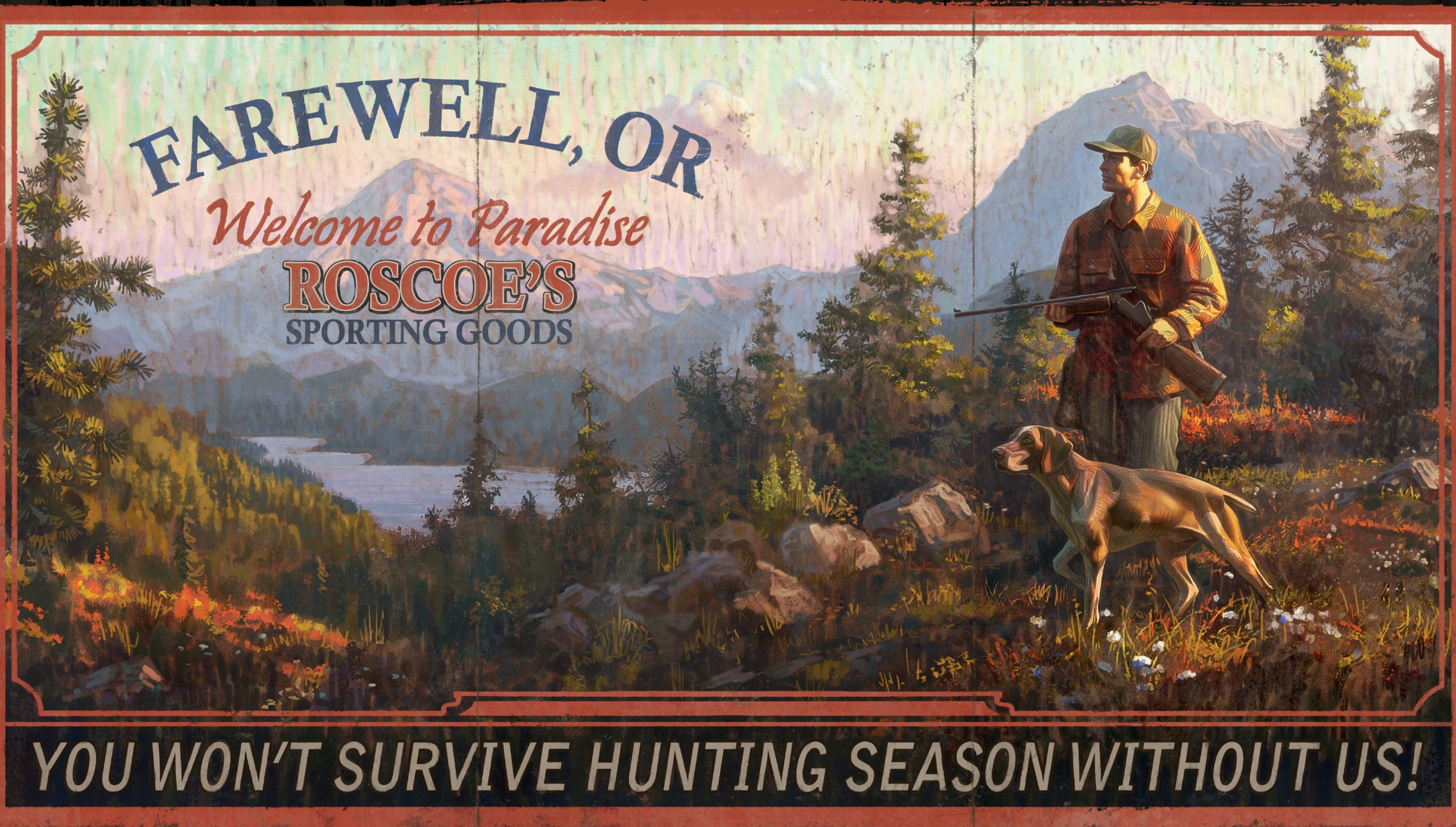
Post_apocalypse

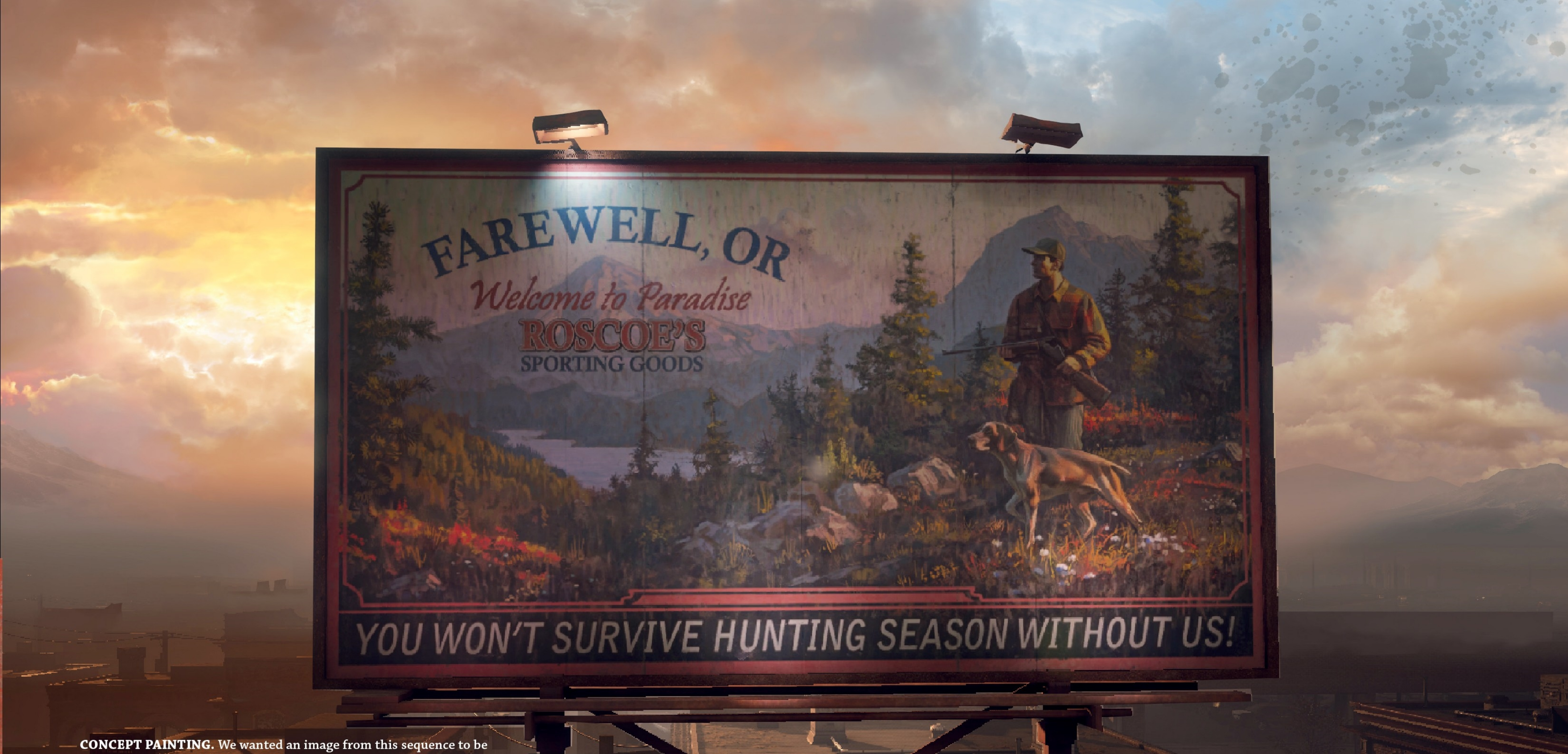
FARE THEE WELL

WE KNEW FROM the beginning that this sequence had to establish a few things: that Sarah was so important to Deacon that losing her would have a huge impact on his life, an impact he might not recover from; that he and Boozer were more than friends, that they were "brothers" who would sacrifice anything for each other; and that the world, represented by the small town of Farewell, was going up in flames.

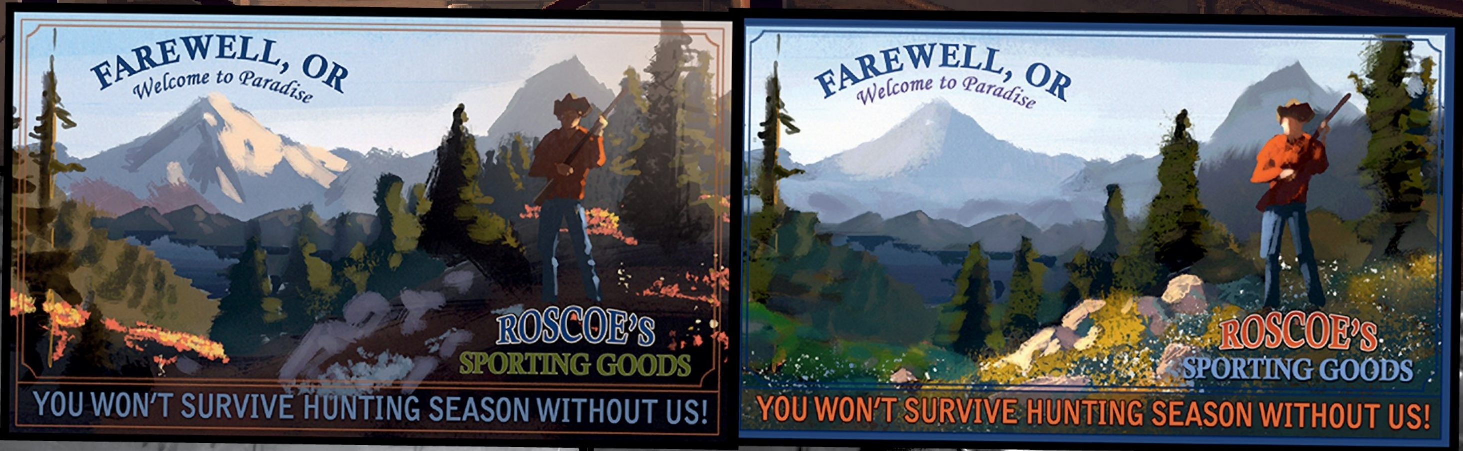
The actual town of Bend, Oregon, where Bend Studio is located, used to be called Farewell Bend. In the 1800s it was the endpoint of one branch of the Oregon Trail that dead-ended where the Deschutes River flowed south of the Three Sisters mountains. Pioneer families reached this spot and said farewell to each other as some went north to the Columbia River Gorge en route to the prosperous port town of Portland and some went south, where they would cross through Klamath Indian territory, heading perhaps to the gold mines in Jacksonville. In the early 1900s, the town of Farewell Bend was simplified to "Bend," since the days of having to say farewell were long since gone. We resurrected the name because it is here, at the start of *Days Gone*, that Deacon says goodbye to Sarah, the only woman he ever loved—a farewell that starts him on a journey that will take him to the end of the world.

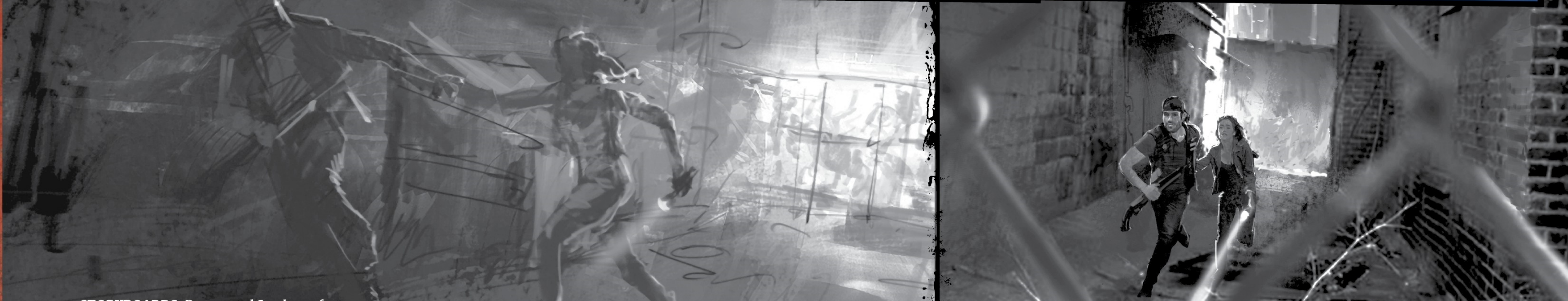
Farewell may not be a real place, but we had to make it feel like one. A small town in the middle of Oregon's high desert, where the end of the world hits as hard as it does anywhere else. In some ways harder because you have to watch as everything and everyone you know goes up in flames.



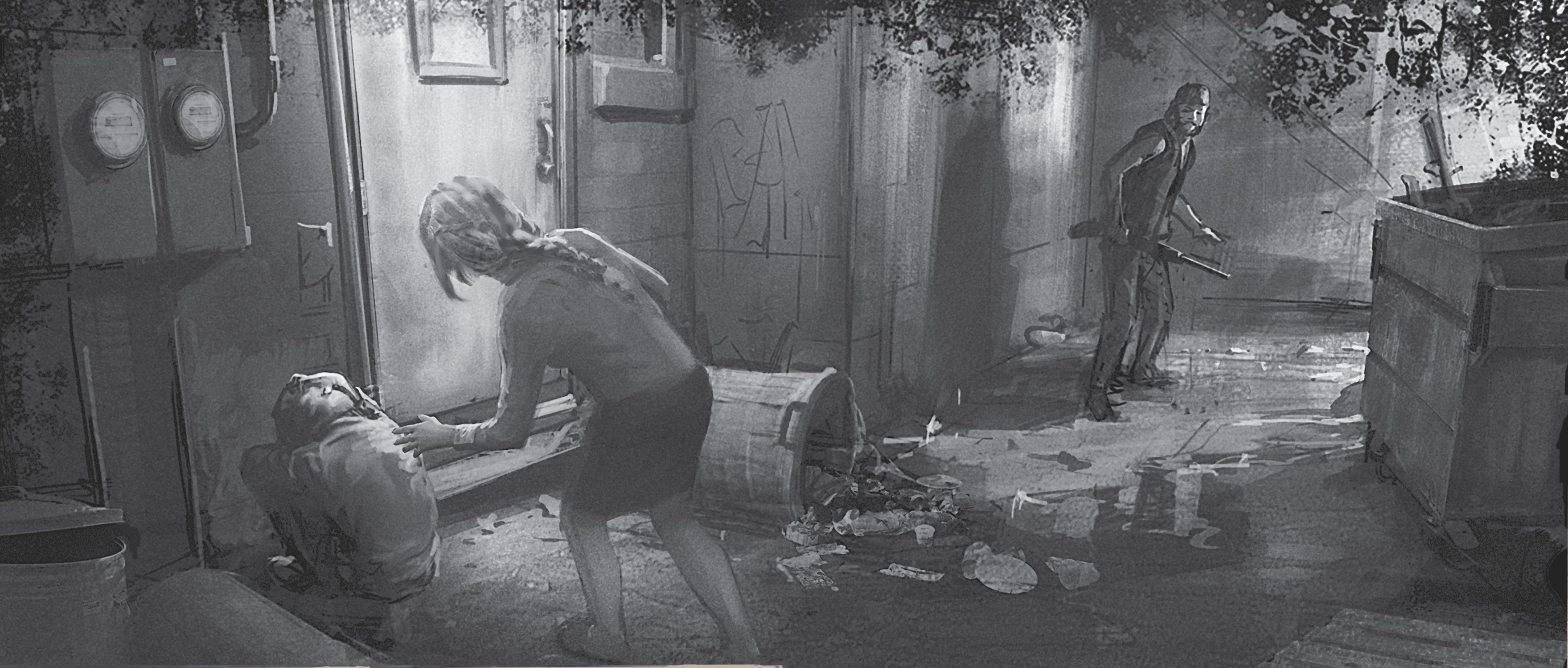

FAREWELL, OR
Welcome to Paradise
ROSCOE'S
SPORTING GOODS
YOU WON'T SURVIVE HUNTING SEASON WITHOUT US!

CONCEPT PAINTING. We wanted an image from this sequence to be rustic, rural, and quaint without being sentimental. The billboard of Roscoe's Sporting Goods was the perfect image: the hunter is a rugged outdoorsman, a loner in the wilderness, gun in hand, ready for anything. But as we pull back, and a Molotov hits the billboard and burns away the text, all we have left are the words "You won't survive . . ."

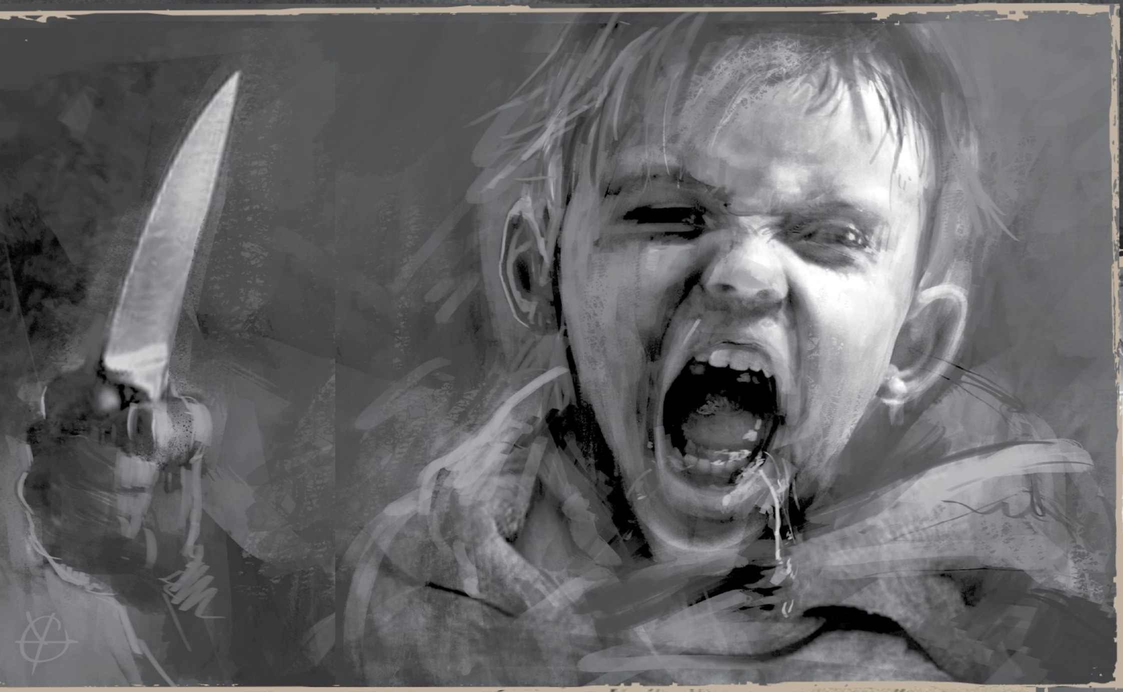

FAREWELL, OR
Welcome to Paradise
ROSCOE'S
SPORTING GOODS
YOU WON'T SURVIVE HUNTING SEASON WITHOUT US!
FAREWELL, OR
Welcome to Paradise
ROSCOE'S
SPORTING GOODS
YOU WON'T SURVIVE HUNTING SEASON WITHOUT US!

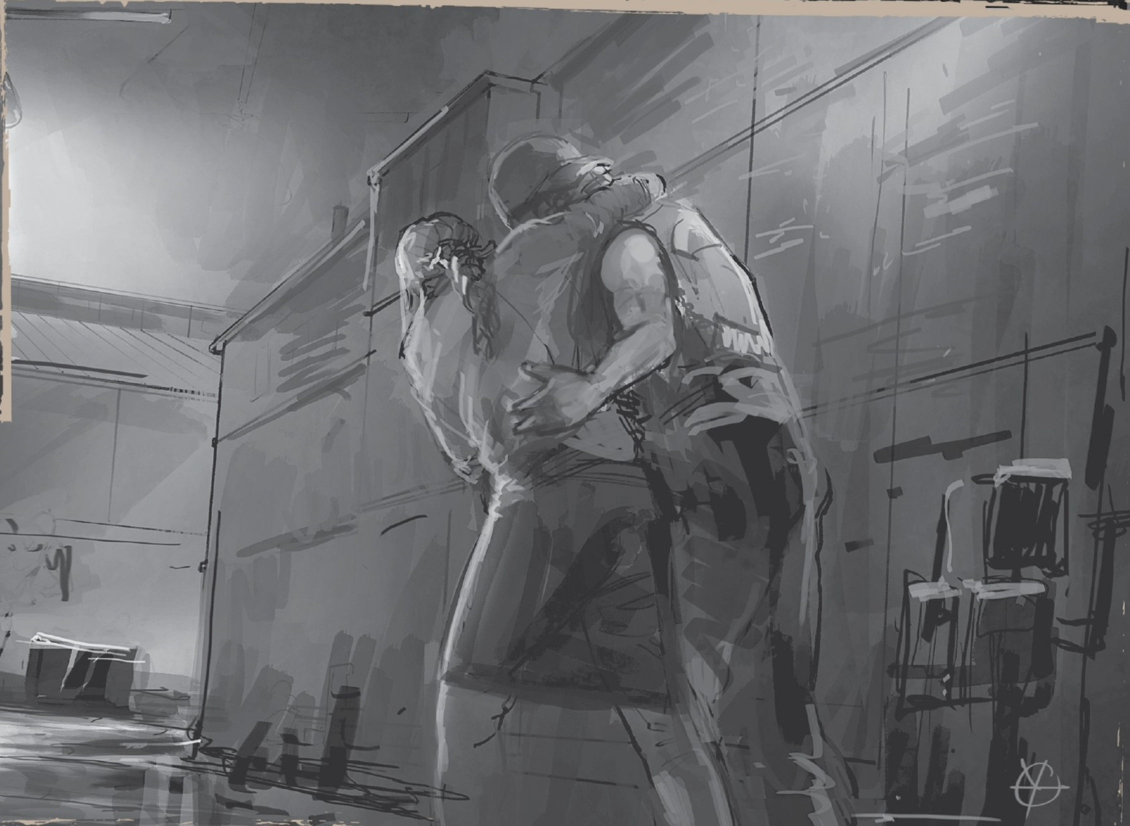


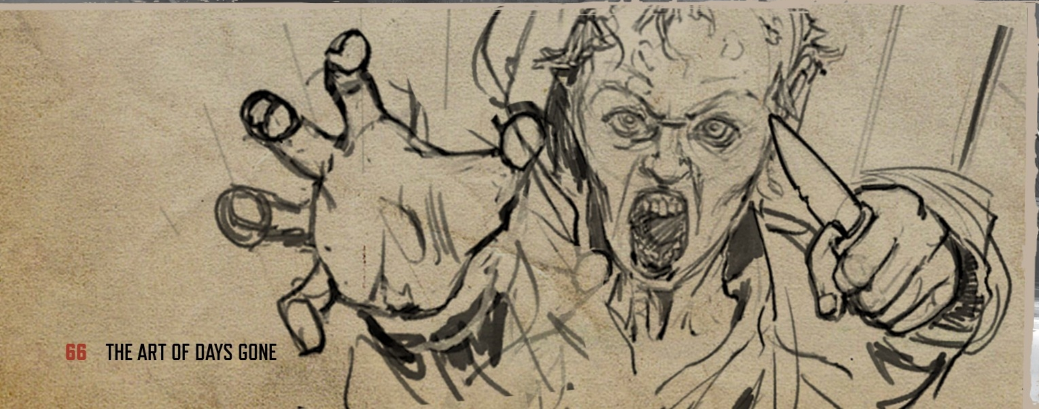
STORYBOARDS. Deacon and Sarah run for their lives as Farewell goes up in flames.

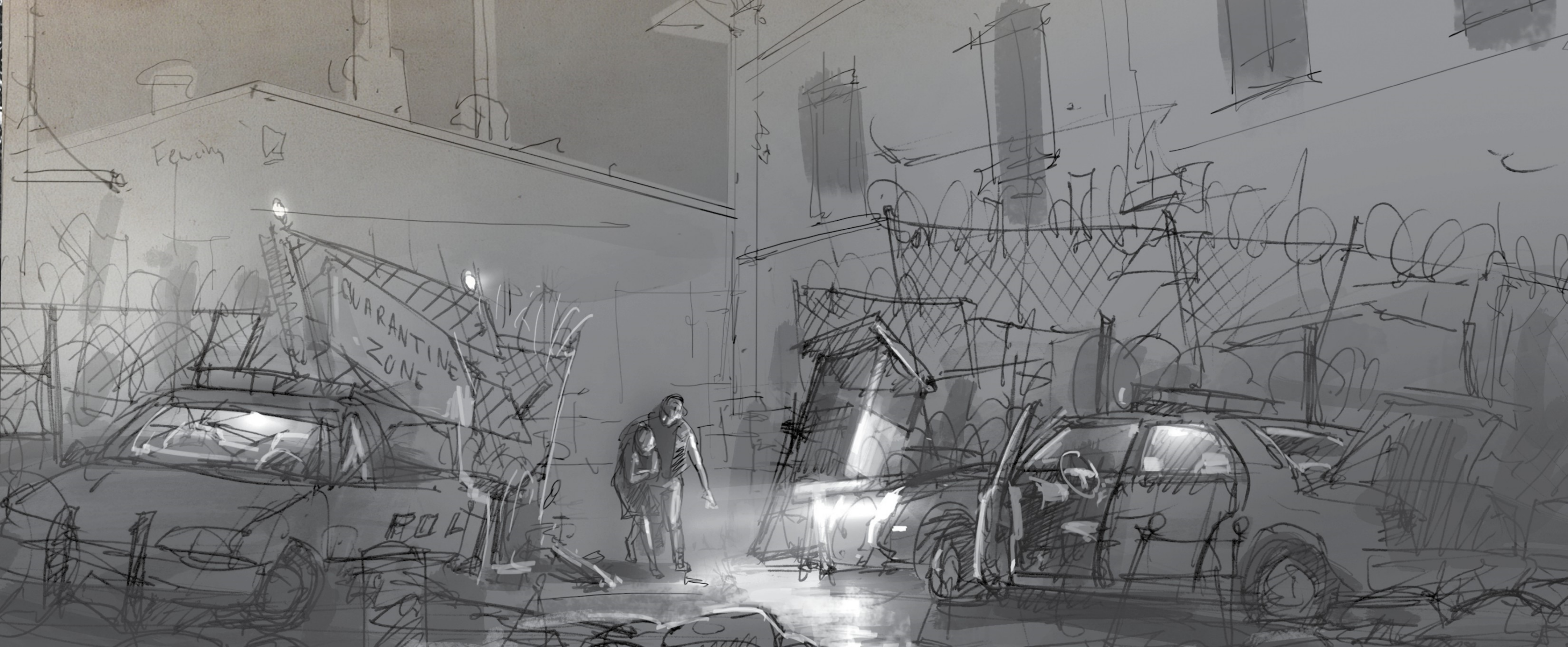


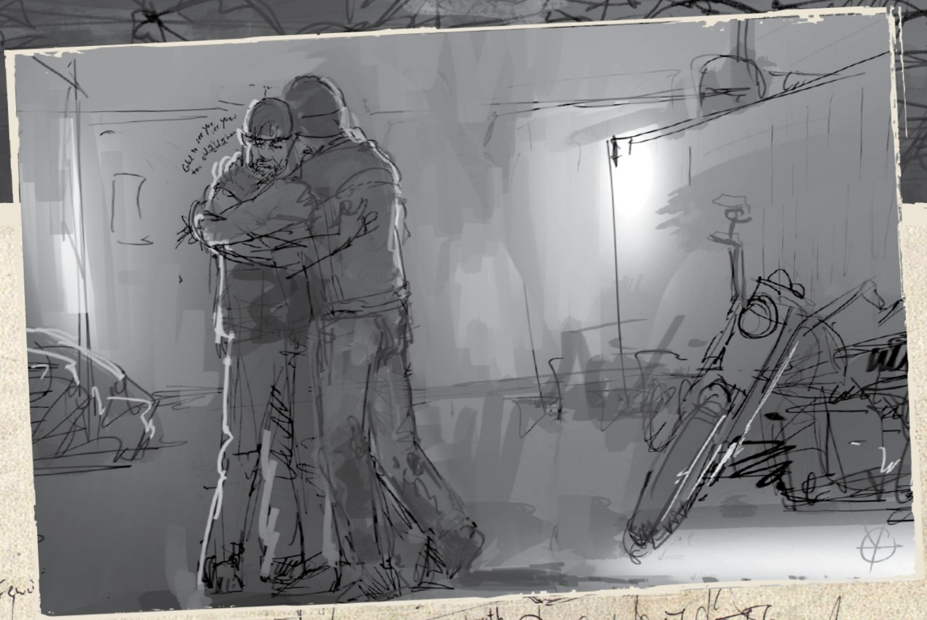
Sarah stops to help a crying kid. This is her undoing—her humanity, her unwillingness to leave a kid to the mobs who are roaming the streets. Even though we never see the kid, a prototype Newt who will appear later in the game, a lot of work was put into getting its face just right in this close up in the final cinematic. Who wouldn't stop to help a crying kid, right?





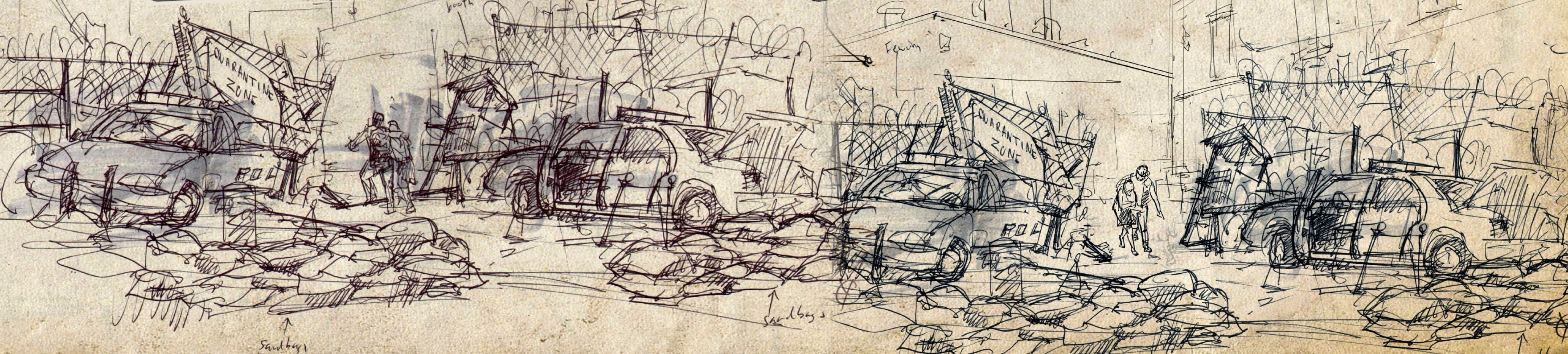


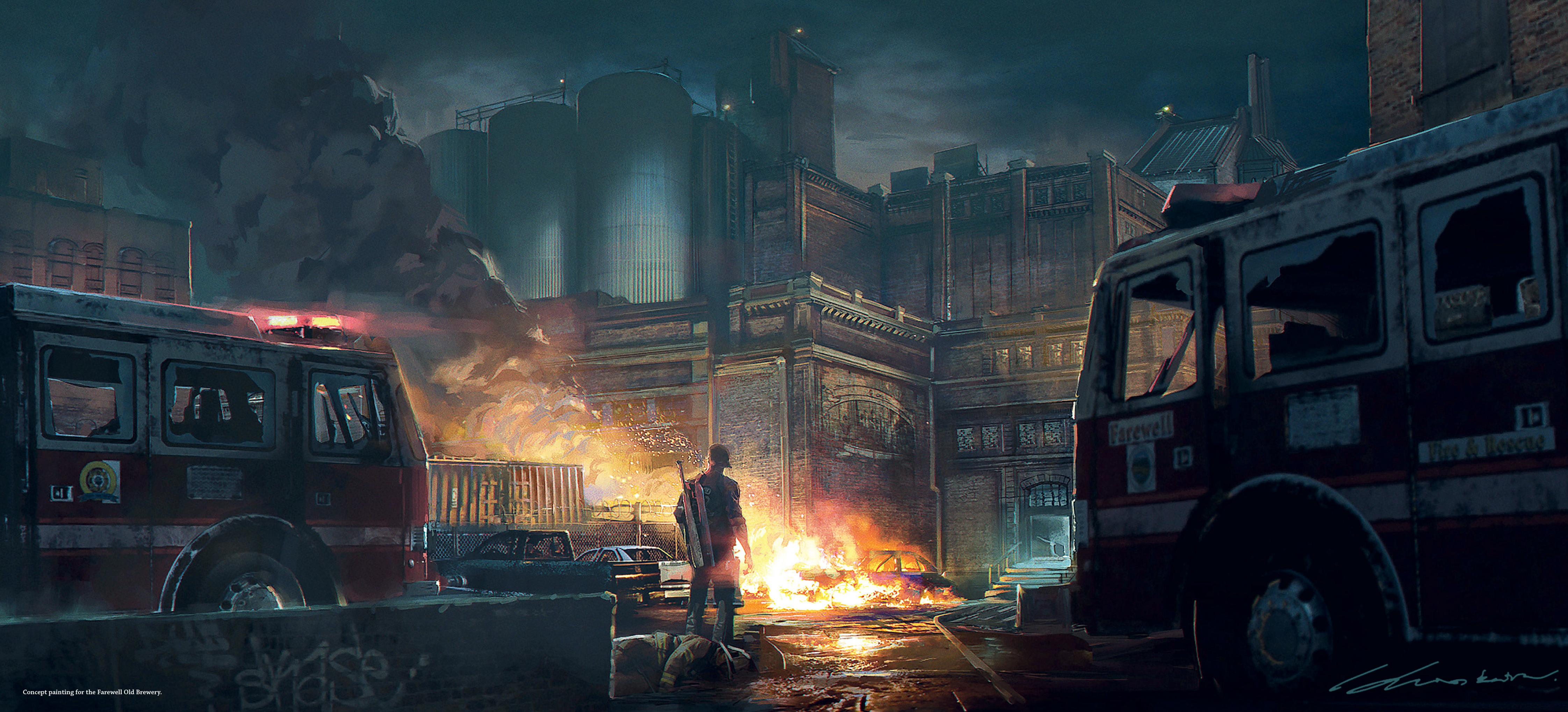

Fencing
QUARANTINE ZONE
POL



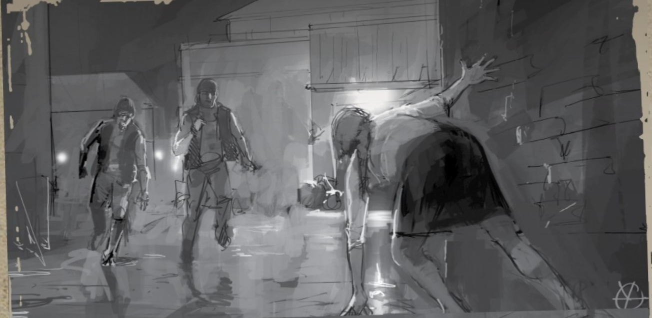
NERO CHECKPOINT IS OVERRUN

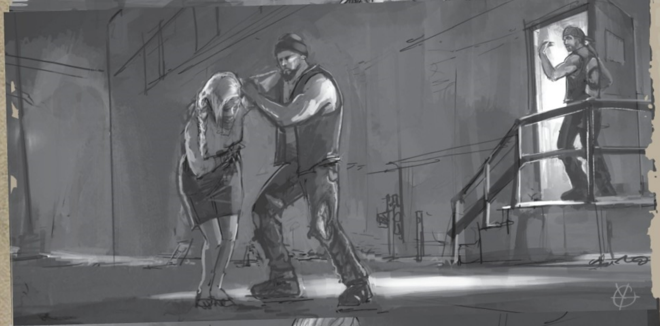
Rough sketches like these help establish the look and feel of a location, as well as the emotional framing: how will Deacon and Sarah look as he struggles to get her through the gate?

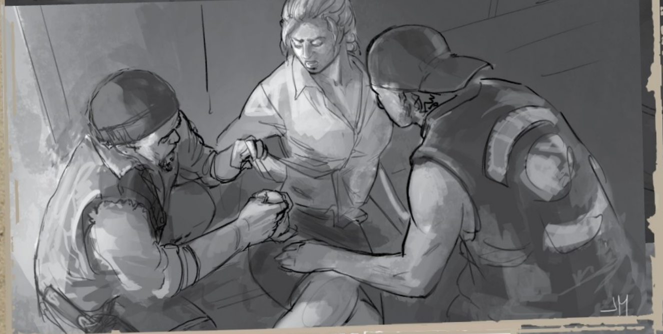

booth
QUARANTINE ZONE
POL
Fencing
QUARANTINE ZONE
POL
Sandbags
Sandbags

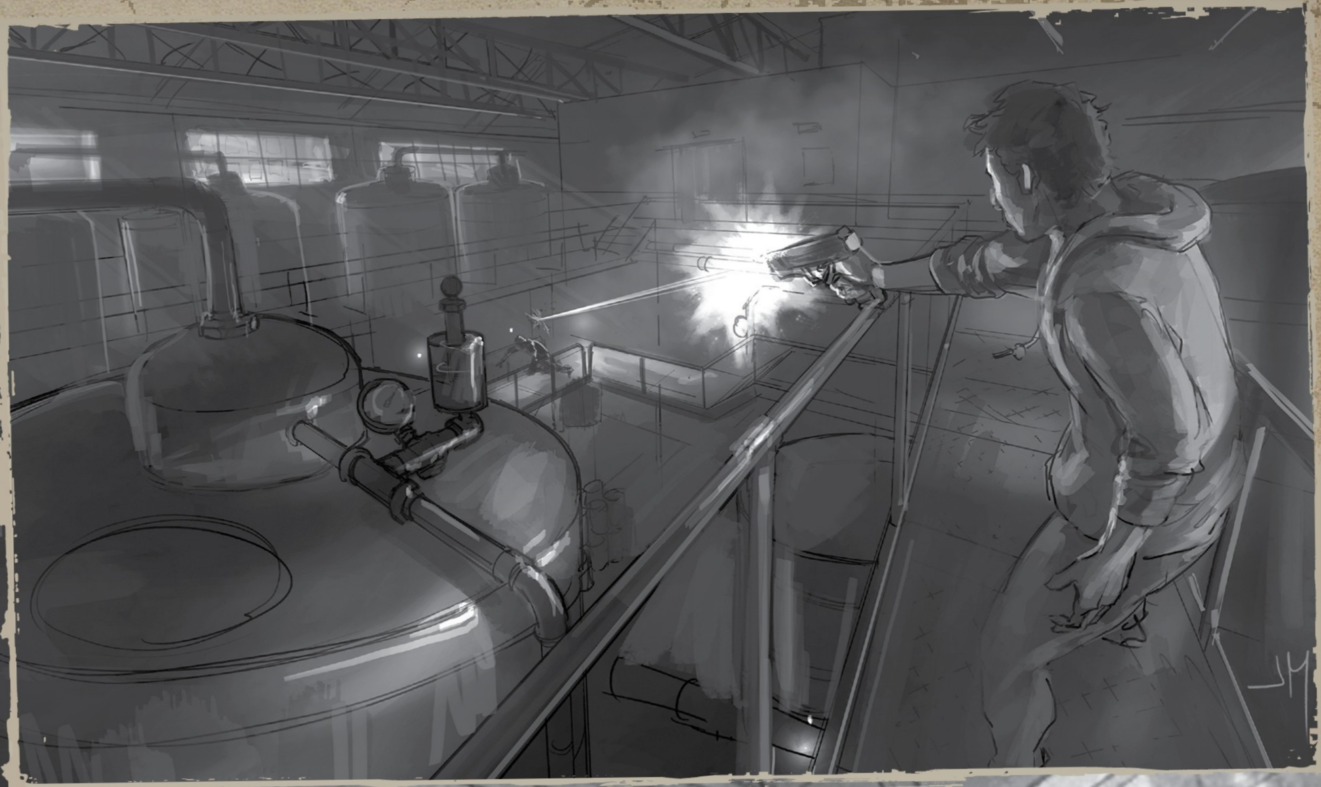

Farewell
12
Fire & Rescue
12

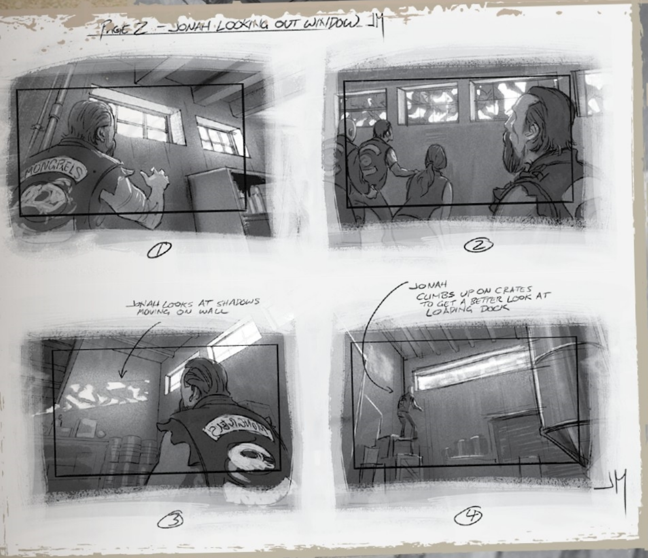
Concept painting for the Farewell Old Brewery.

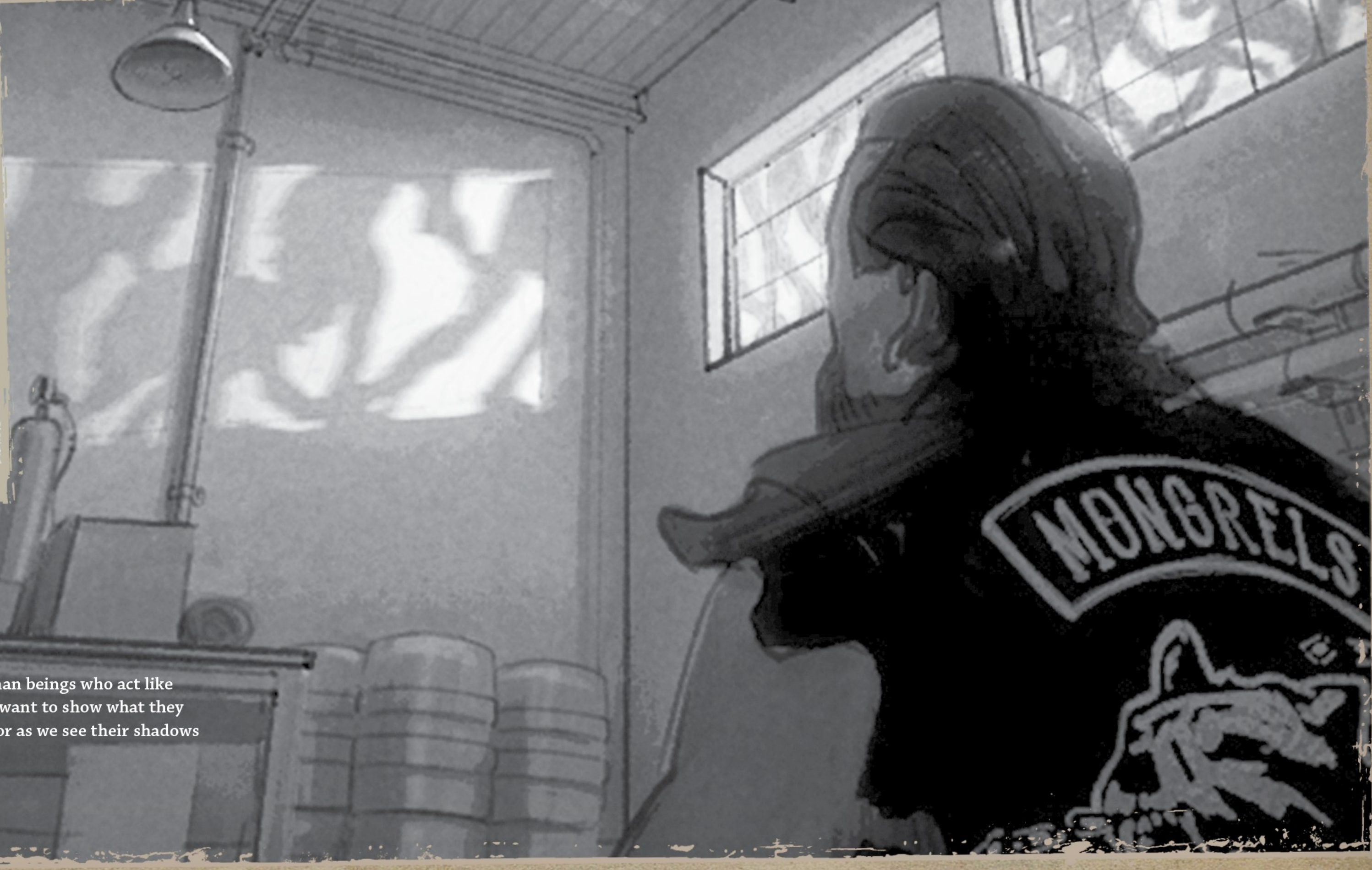




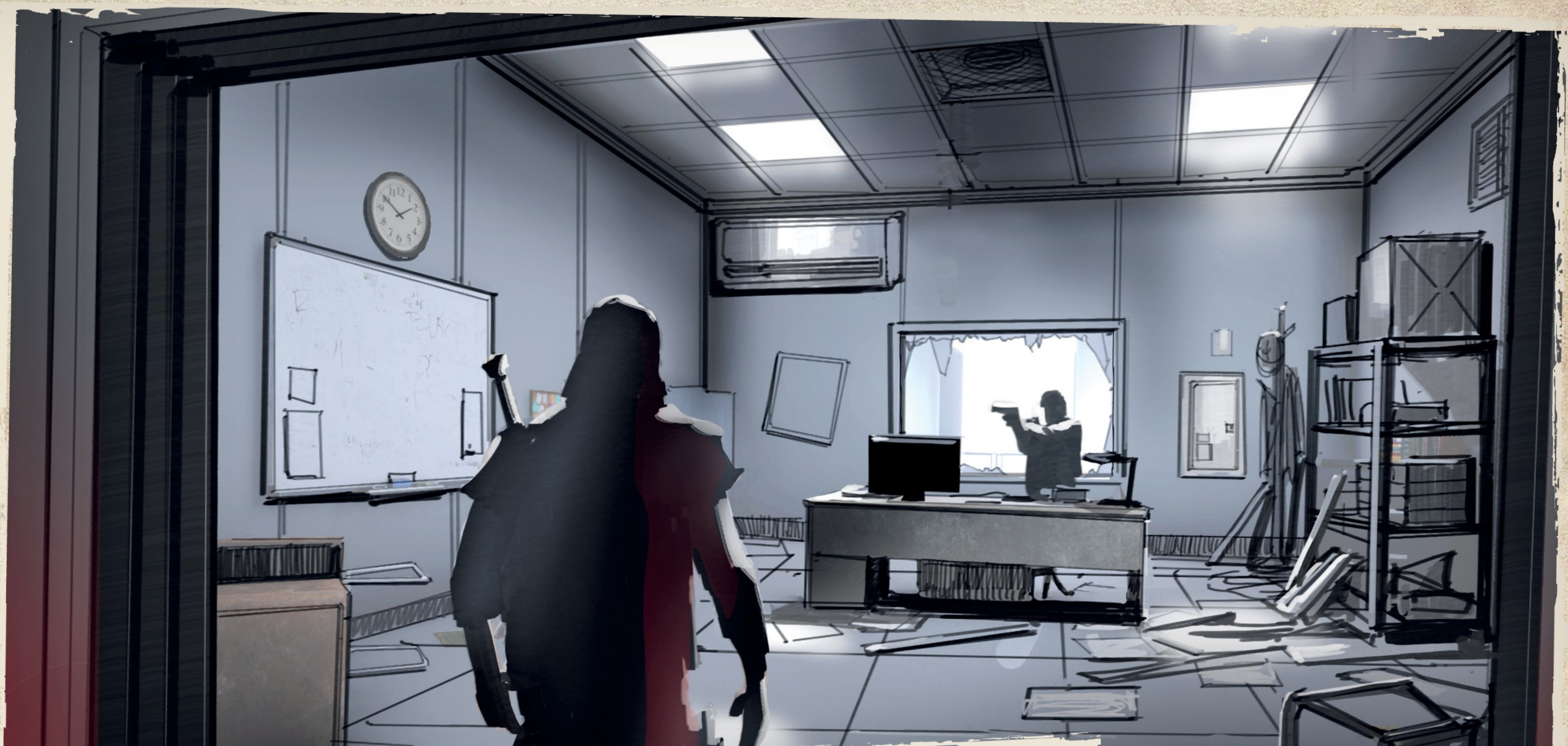




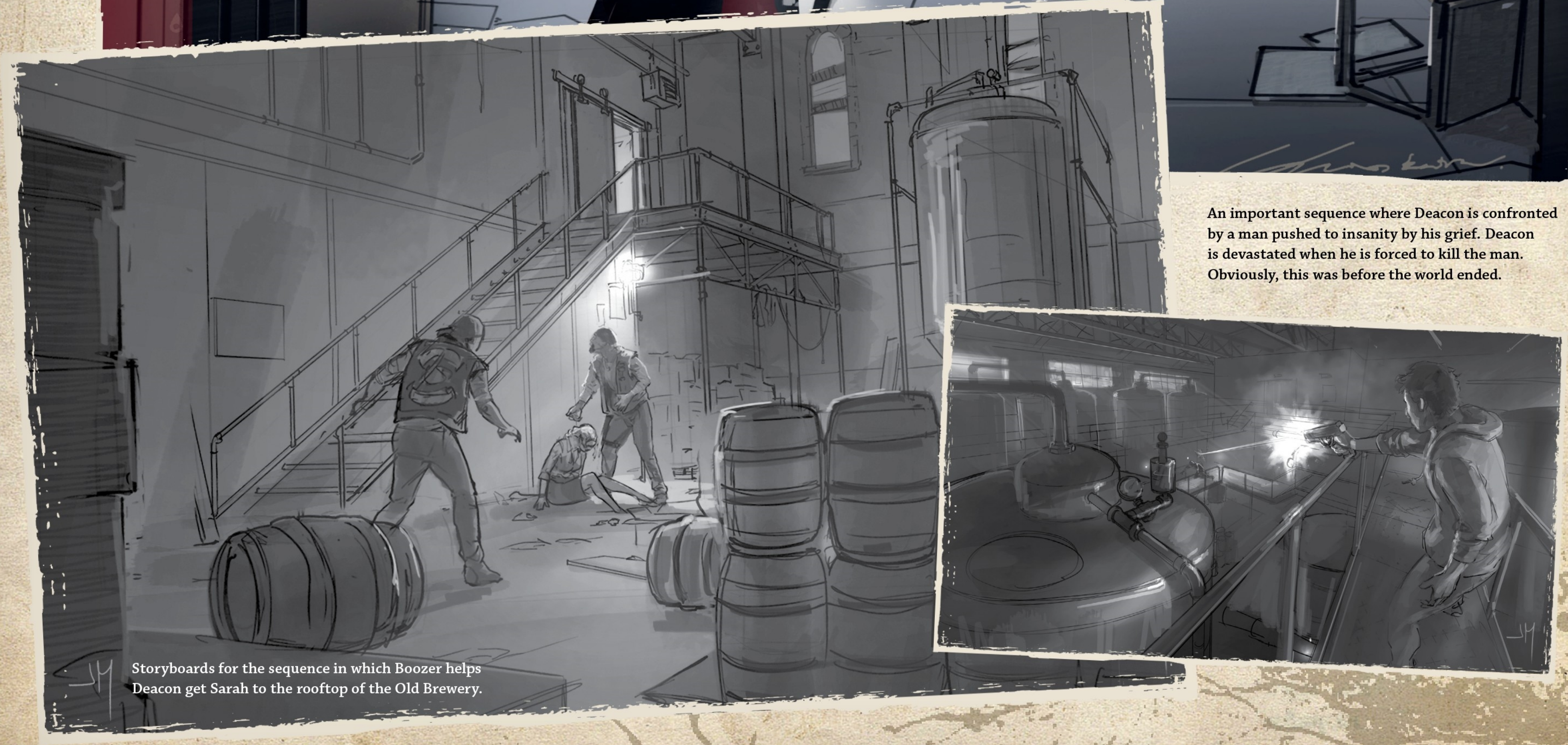

Page 2 – JONAH LOOKING OUT WINDOW JM
1
2
JONAH LOOKS AT SHADOWS MOVING ON WALL
JONAH CLIMBS UP ON CRATES TO GET A BETTER LOOK AT LOADING DOCK
3
4



Our introduction to the Horde, mobs of infected human beings who act like crazed, cannibalistic Alzheimer's patients. We didn't want to show what they actually looked like here but just hint at their behavior as we see their shadows play across the brewery basement walls.



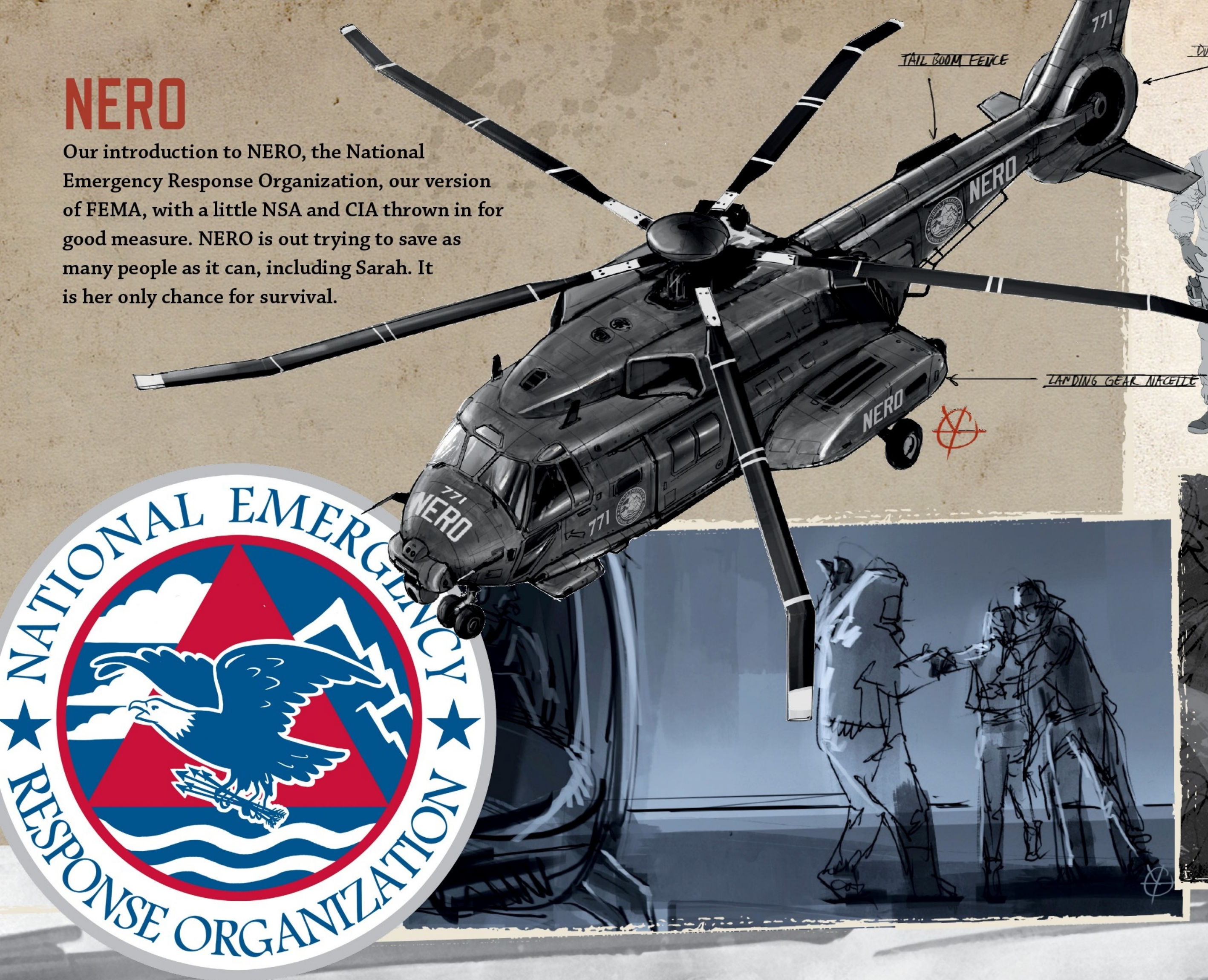
An important sequence where Deacon is confronted by a man pushed to insanity by his grief. Deacon is devastated when he is forced to kill the man. Obviously, this was before the world ended.

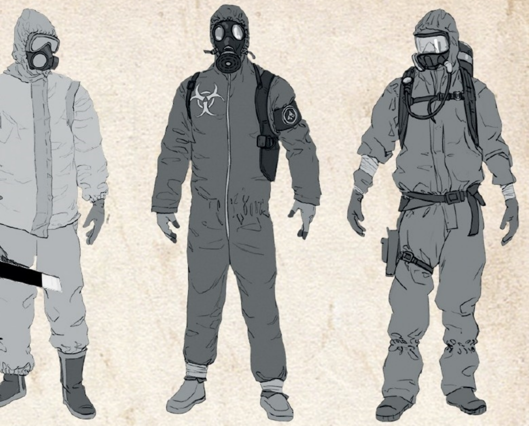


Storyboards for the sequence in which Boozer helps Deacon get Sarah to the rooftop of the Old Brewery.

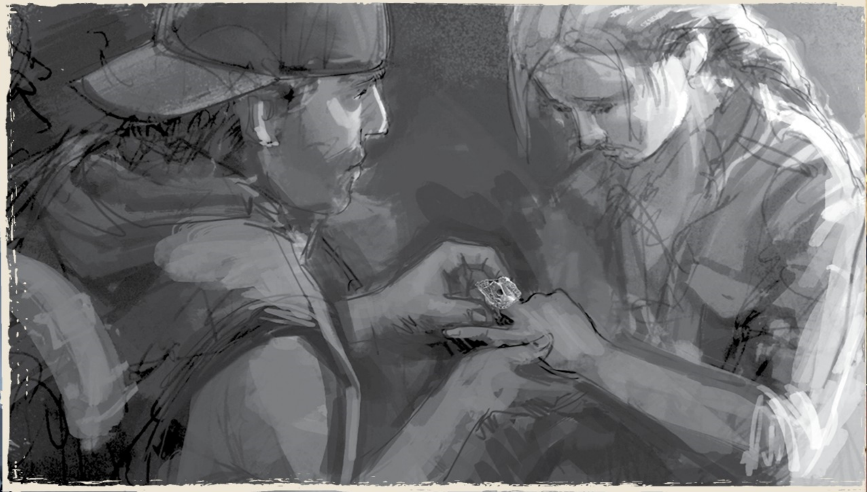
NERO

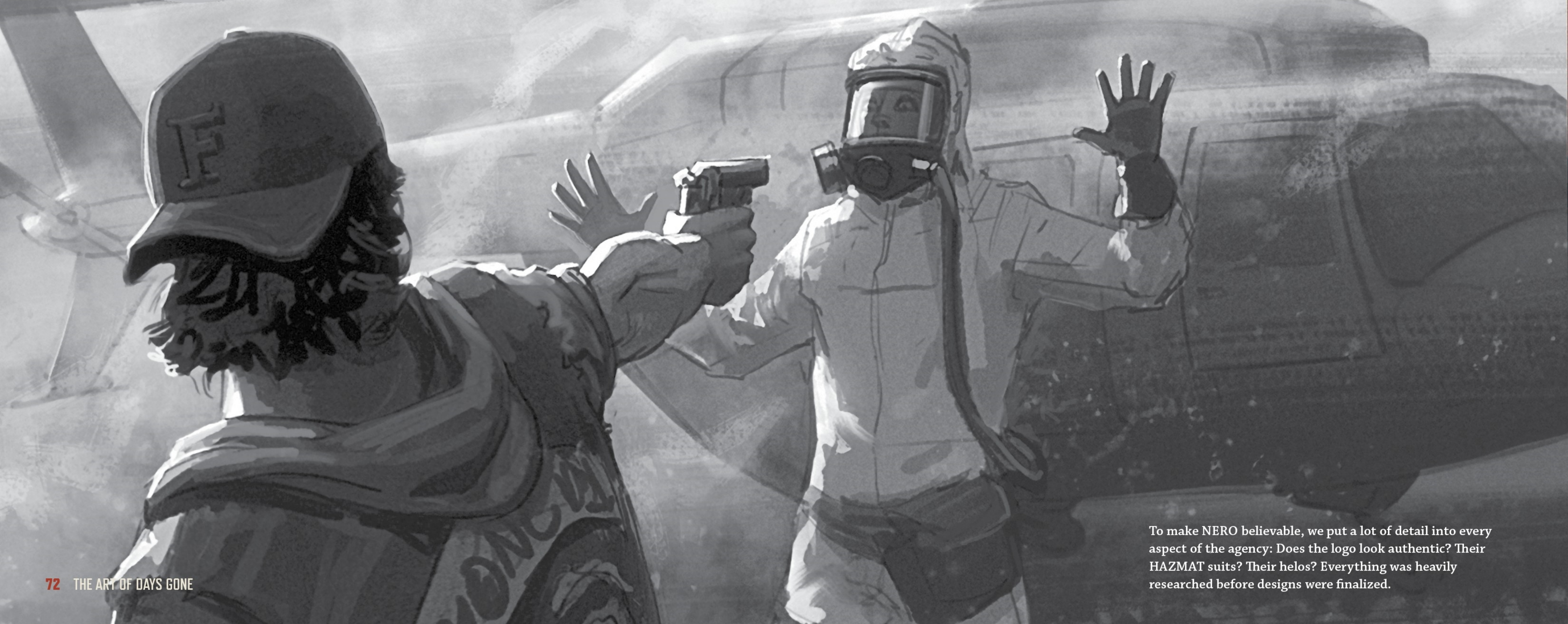
Our introduction to NERO, the National Emergency Response Organization, our version of FEMA, with a little NSA and CIA thrown in for good measure. NERO is out trying to save as many people as it can, including Sarah. It is her only chance for survival.


TAIL BOOM FENCE
DUCTED TAIL FAN
LANDING GEAR NACELLE
771
NERO
NATIONAL EMERGENCY
RESPONSE ORGANIZATION

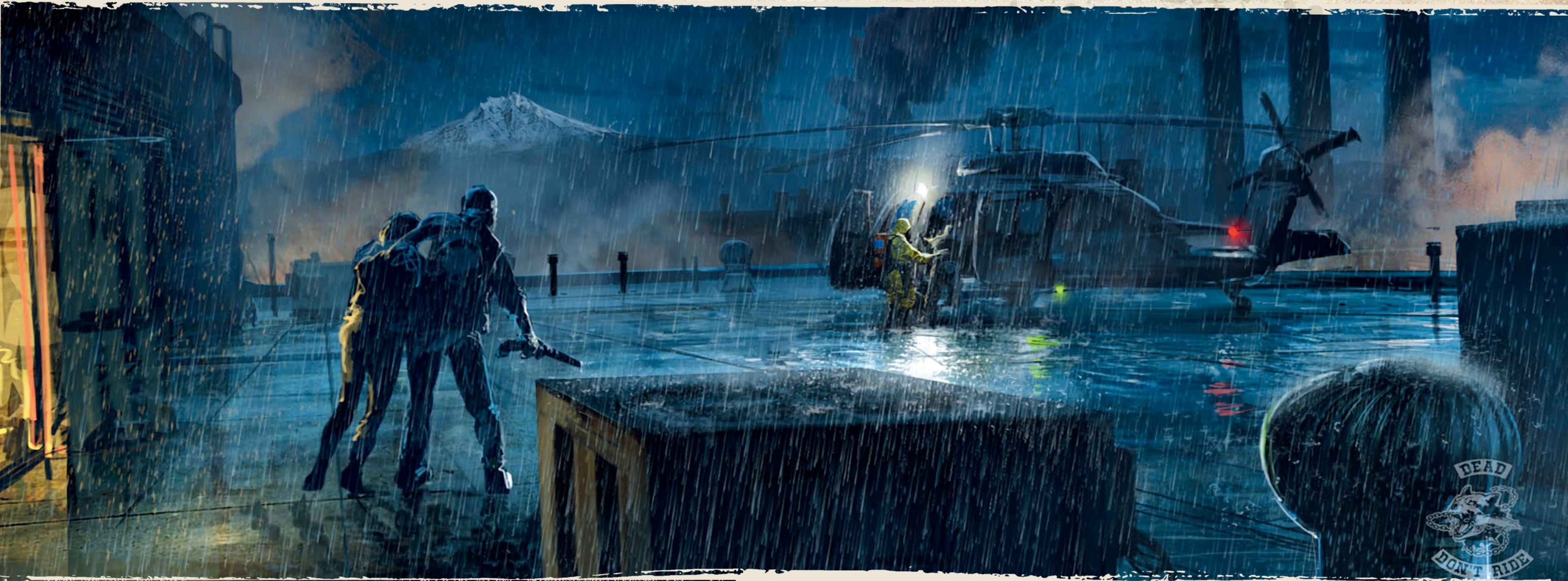


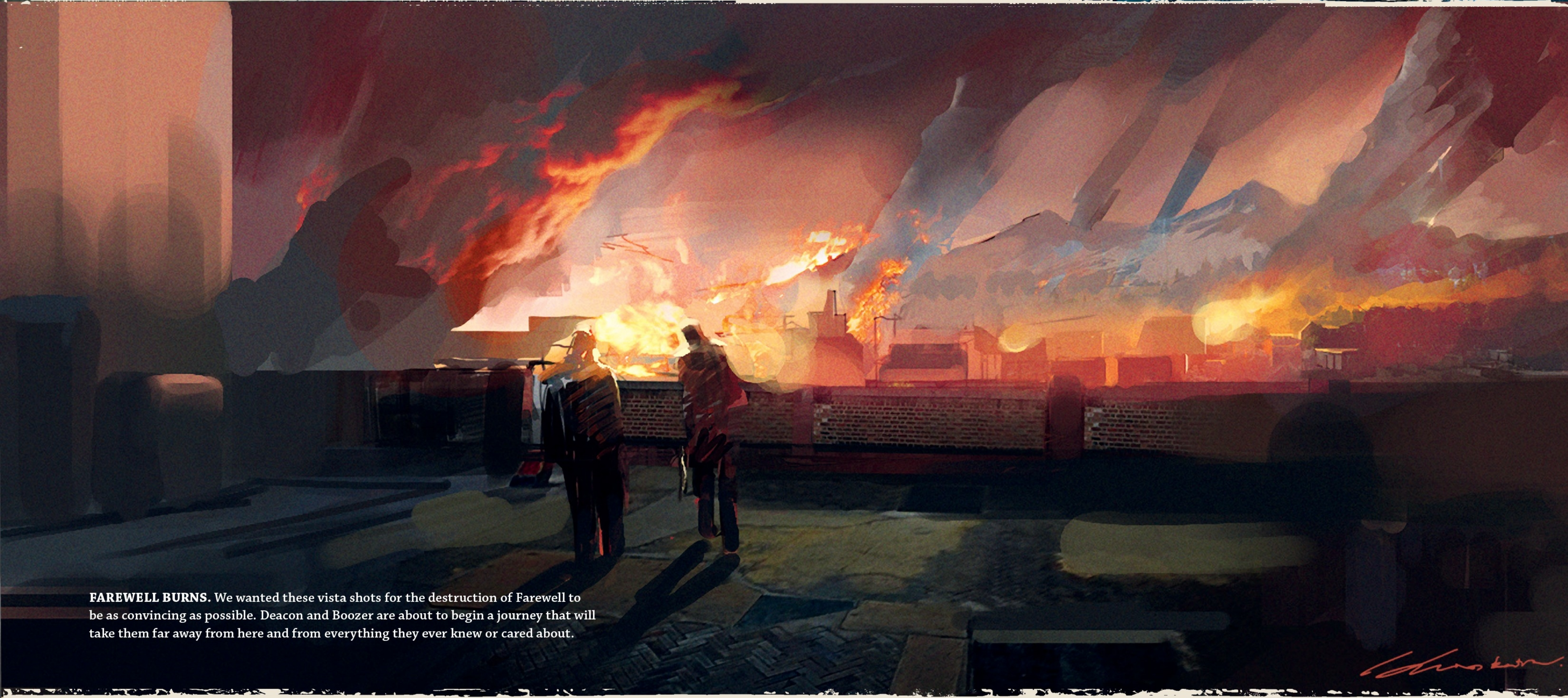
Introduction to James O'Brian, a grad student who "wasn't even supposed to be out here," but who is drafted into becoming a NERO researcher. Because O'Brian plays an important part in the story, we had to work hard to establish him here in this rooftop sequence.



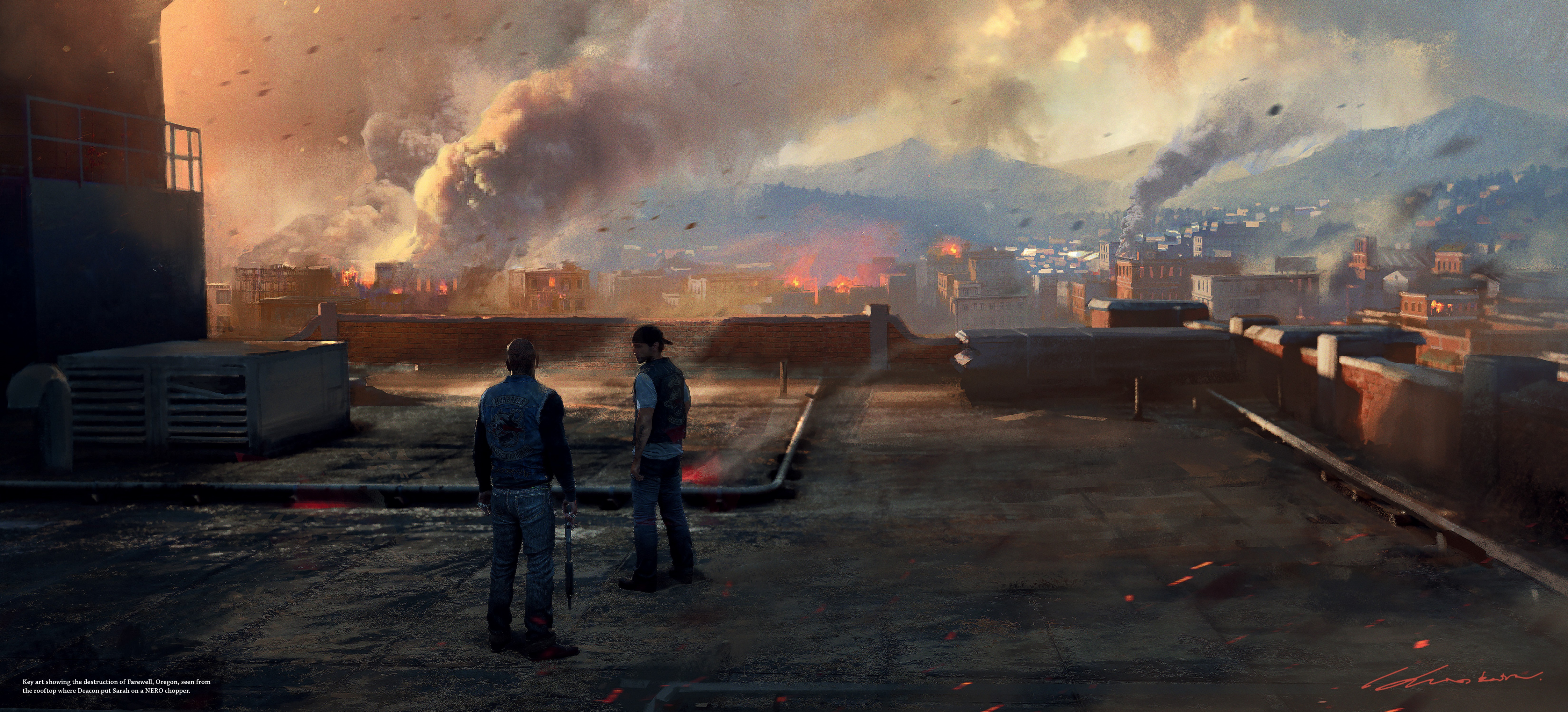


To make NERO believable, we put a lot of detail into every aspect of the agency: Does the logo look authentic? Their HAZMAT suits? Their helos? Everything was heavily researched before designs were finalized.





FAREWELL BURNS. We wanted these vista shots for the destruction of Farewell to be as convincing as possible. Deacon and Boozer are about to begin a journey that will take them far away from here and from everything they ever knew or cared about.

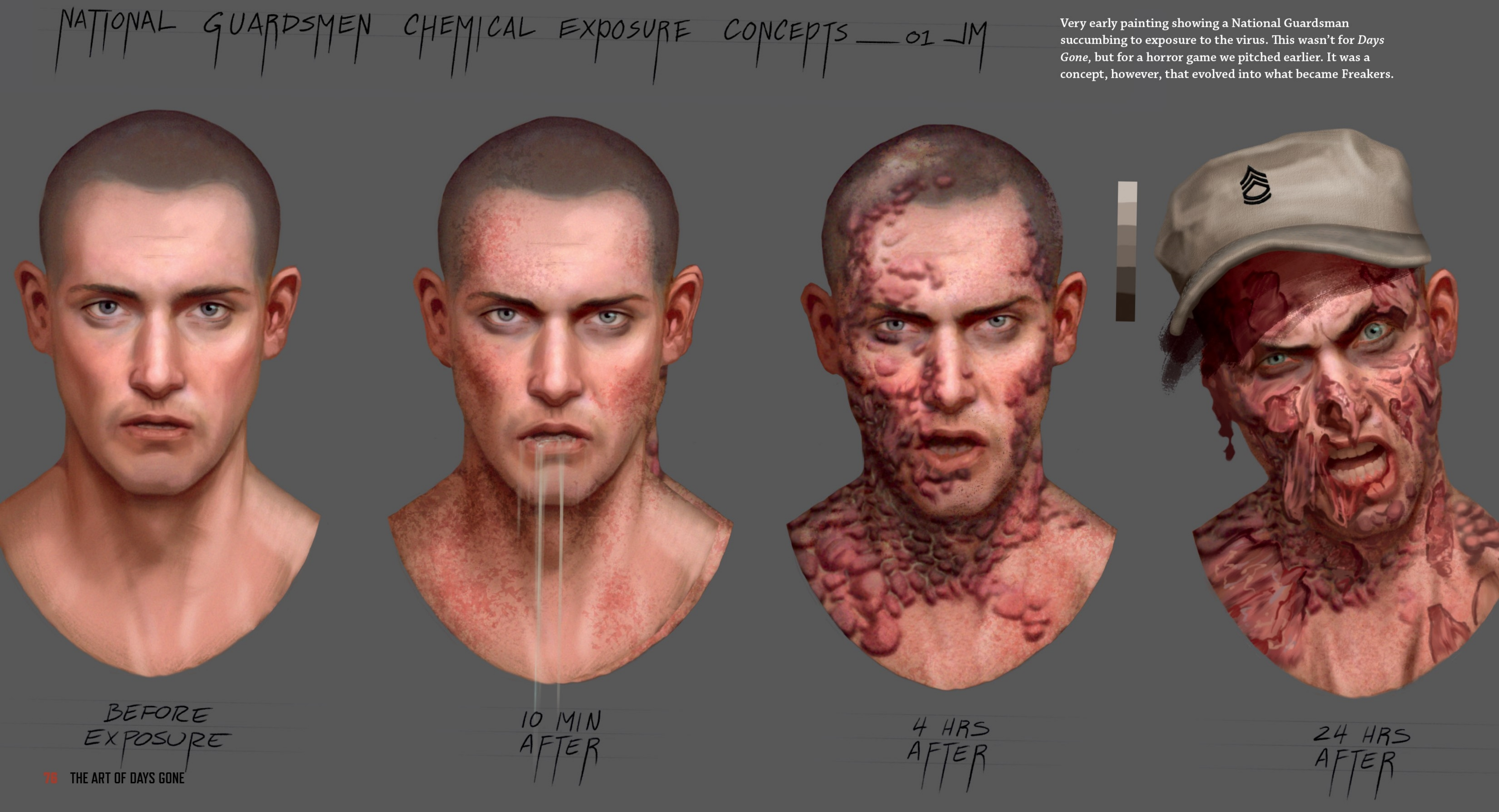


Key art showing the destruction of Farewell, Oregon, seen from the rooftop where Deacon put Sarah on a NERO chopper.

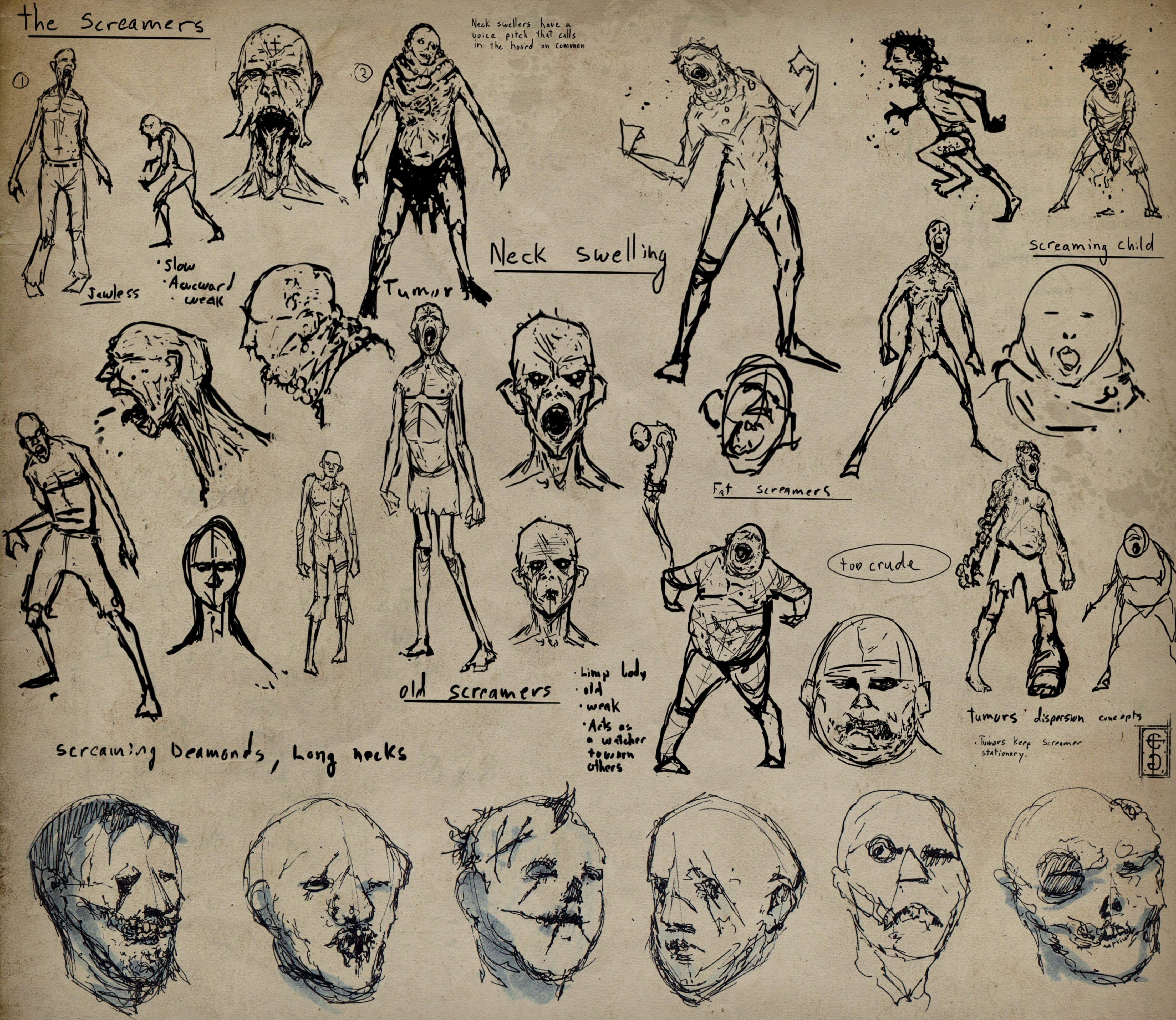
THE FREAK SHOW

ZOMBIES. Why'd it have to be zombies? The short answer is—it didn't. But we love the genre. Postapocalyptic worlds are cool, but without creatures in them, they're sort of empty and boring. For a game, I'll take *World War Z* or *I Am Legend* over *The Road* any day. They're more alive. And in our case, that's true literally. Freakers—our slang term for humans who have been infected by the *Days Gone* virus—are literally alive. They are mutating and evolving. One of the subplots is all about NERO studying Freakers, trying to learn about them and what they're becoming. We get why the world thinks of them as zombies, and sure, for purposes of putting *Days Gone* into a bucket of stereotypes, go for it. But Freakers are not zombies. They are living, breathing beings who eat, sleep, and drink, and as I mentioned, they are evolving. They're also one of the elements that make our game a lot of fun to play.

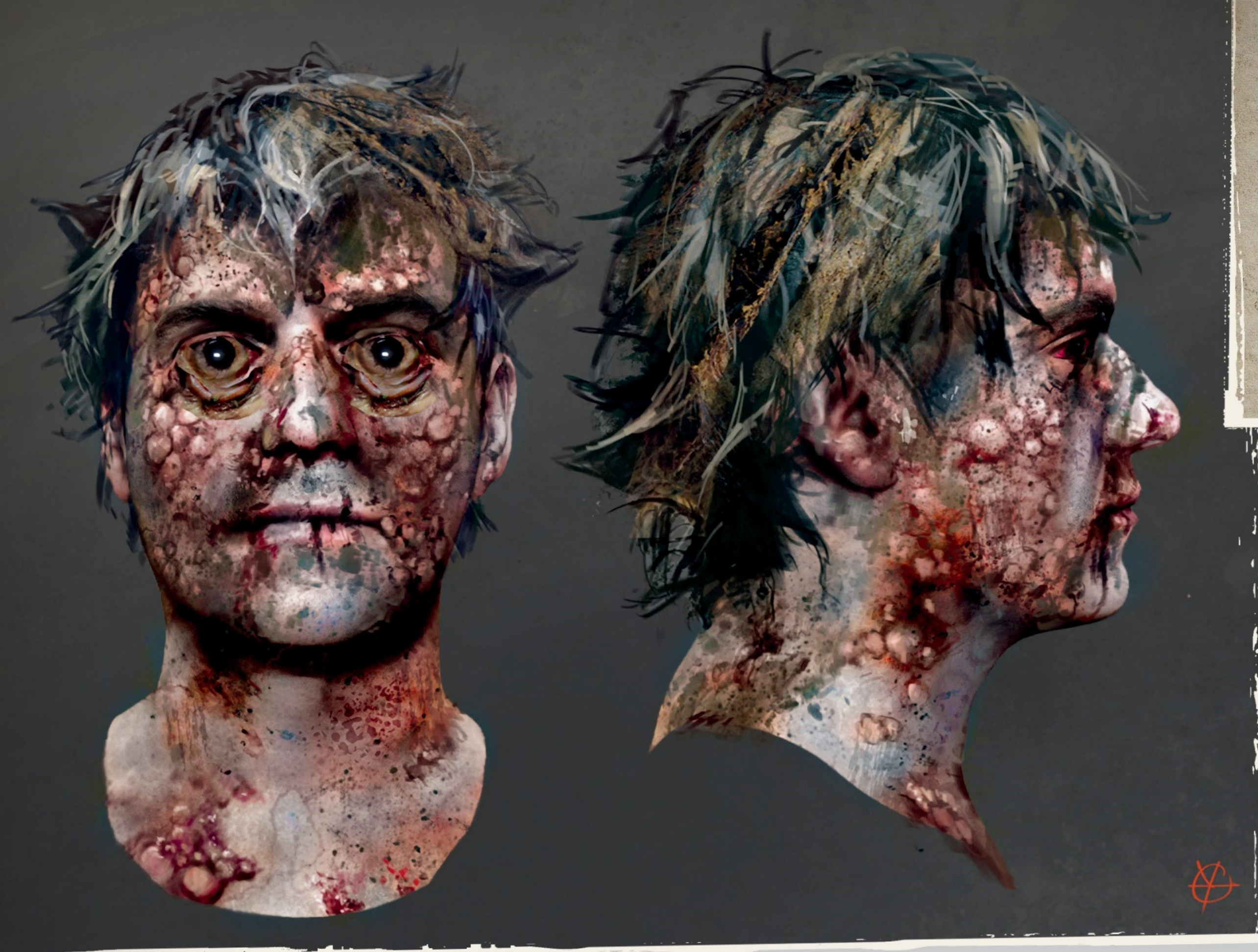
Developing their look, animation, and sounds turned out to be a huge creative challenge. We didn't want to make them too extreme. We wanted them to live within the realm of what a human body, with slight mutations, could actually become. But they needed to be frightening and dangerous. It was a challenge, but everyone is pretty happy with where we landed. Especially since we have males and females, kids, wolves, crows, and bears. There have been a lot of takes on zombies in video games, but we think the *Days Gone* Freakers are pretty unique.

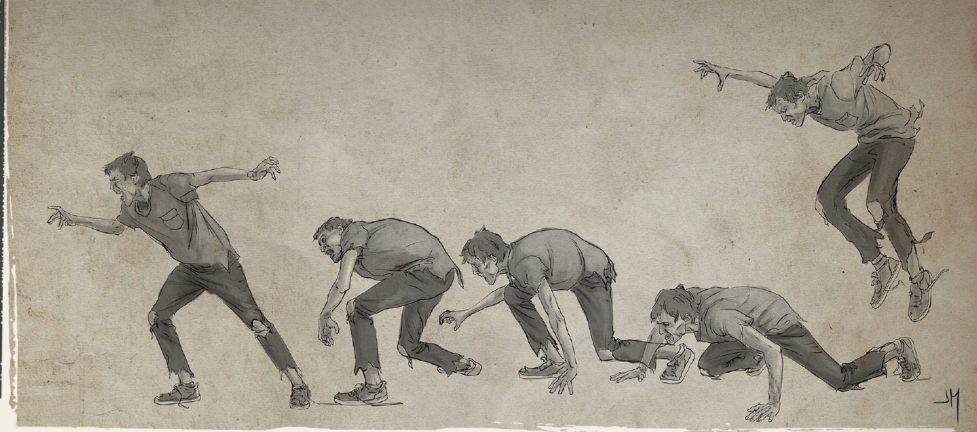

NATIONAL GUARDSMEN CHEMICAL EXPOSURE CONCEPTS — 01 JM
BEFORE EXPOSURE
10 MIN AFTER
4 HRS AFTER
24 HRS AFTER

Very early painting showing a National Guardsman succumbing to exposure to the virus. This wasn't for *Days Gone,* but for a horror game we pitched earlier. It was a concept, however, that evolved into what became Freakers.

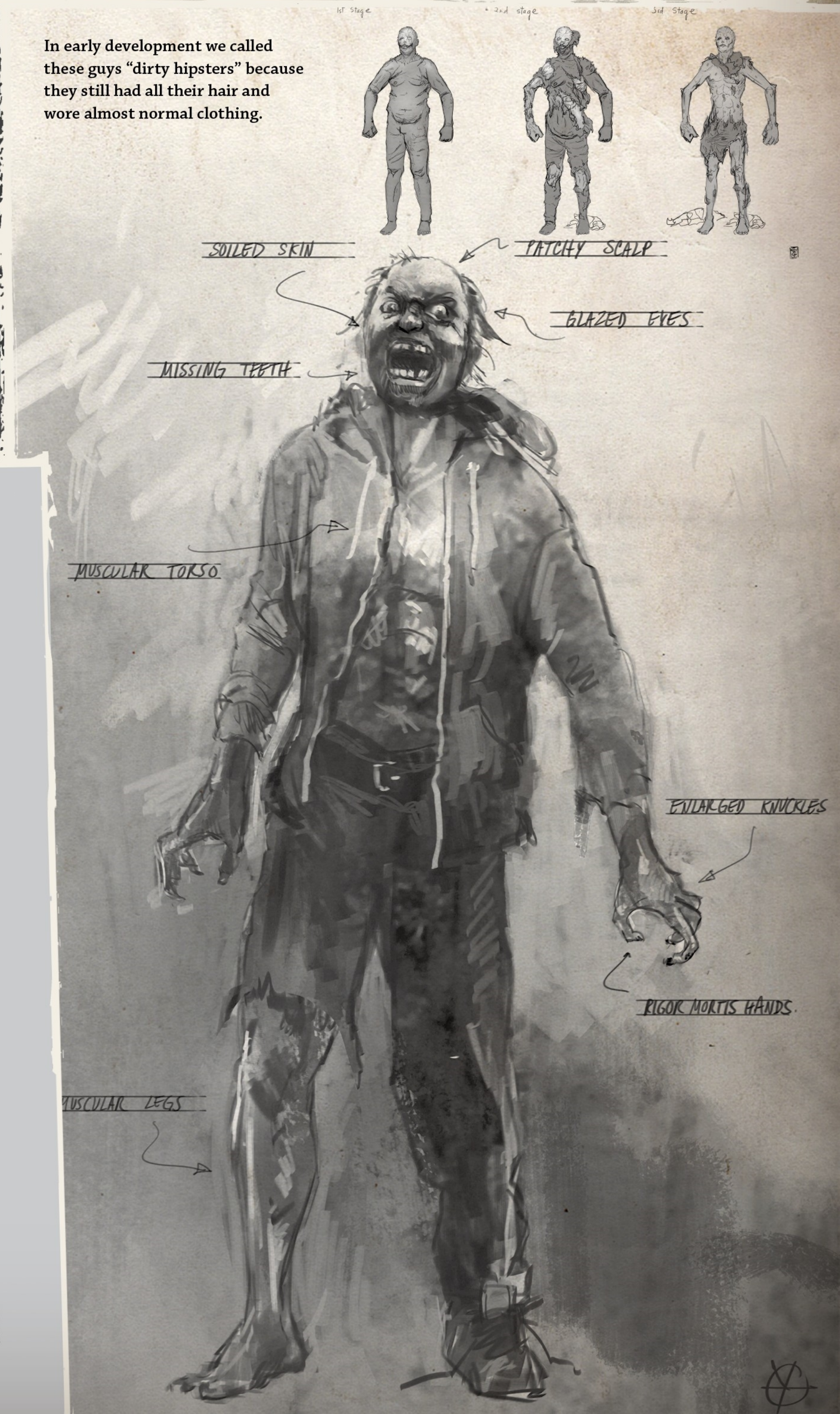

the Screamers
①
②
Neck swellers have a voice pitch that calls in the hoard on comman
Jawless
· Slow
· Awcward
· weak
Tumor
Neck swelling
screaming child
Fat screamers
too crude
old screamers
· Limp body
· old
· weak
· Acts as a watcher to warn others
tumors dispersion concepts
· Tumors keep Screamer stationary.
screaming Deamonds, Long necks

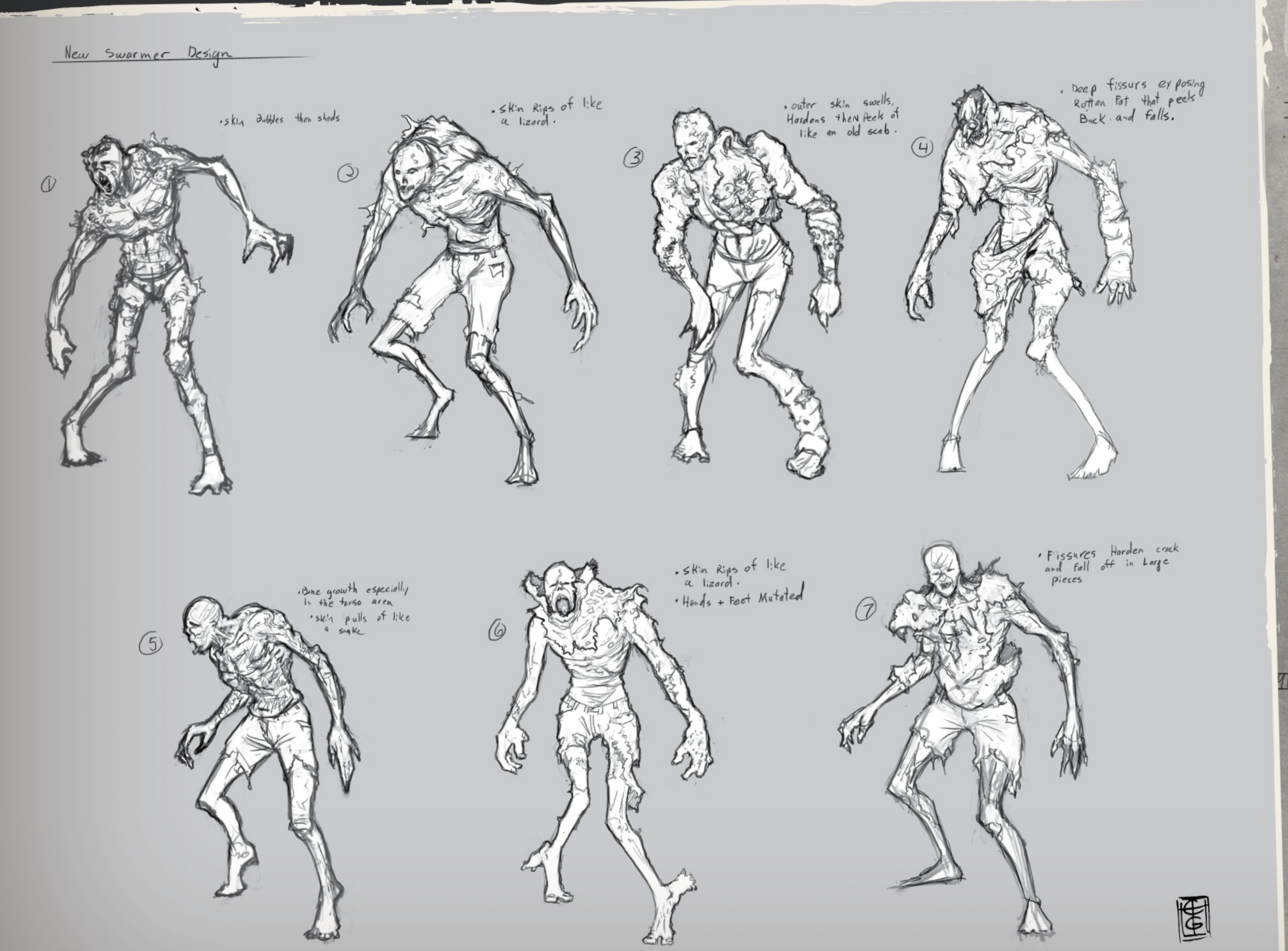
Early concept work on Freakers.

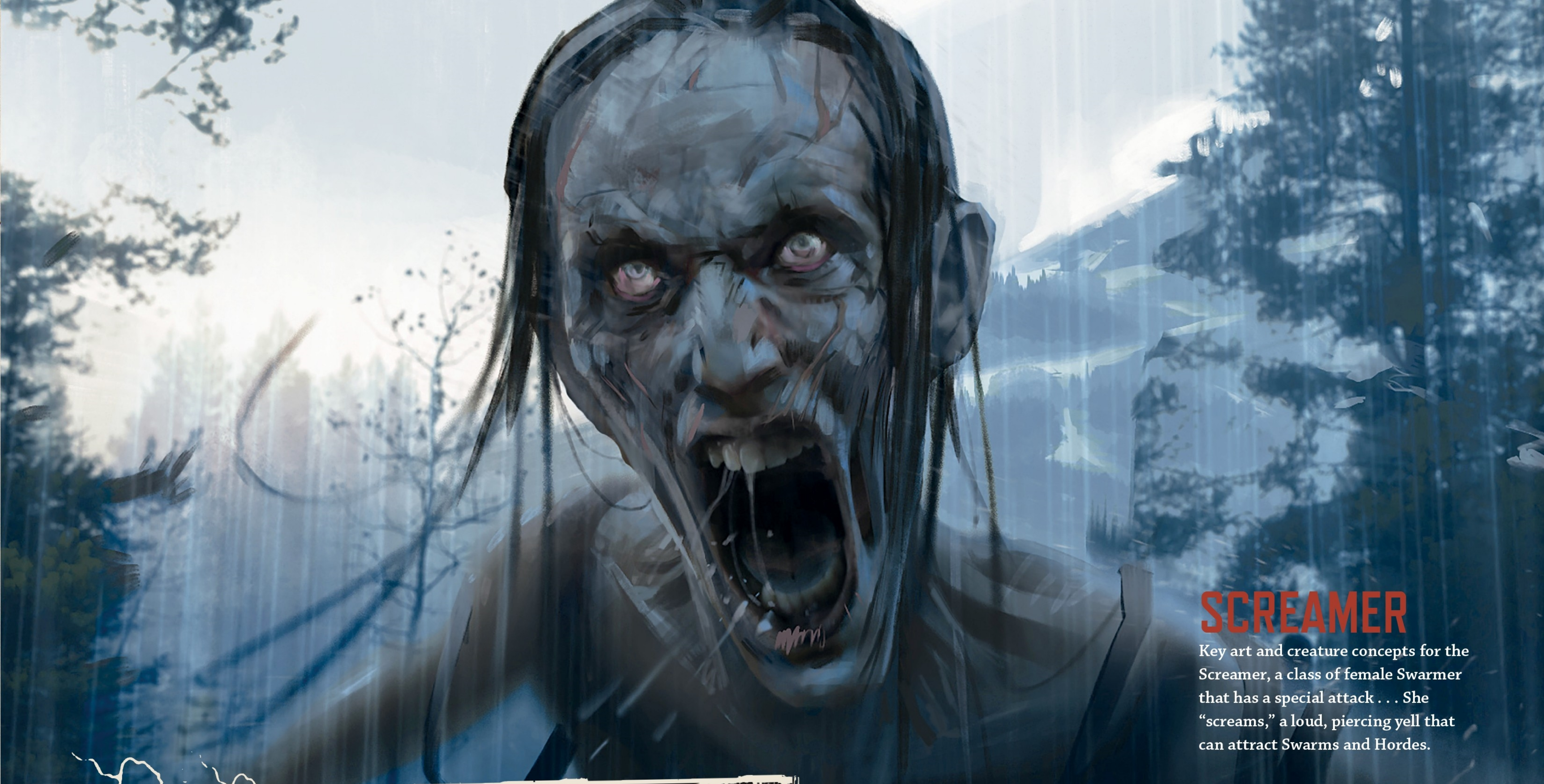




In early development we called these guys "dirty hipsters" because they still had all their hair and wore almost normal clothing.


1st stage
2nd stage
3rd stage
SOILED SKIN
PATCHY SCALP
GLAZED EYES
MISSING TEETH
MUSCULAR TORSO
ENLARGED KNUCKLES
RIGOR MORTIS HANDS
MUSCULAR LEGS

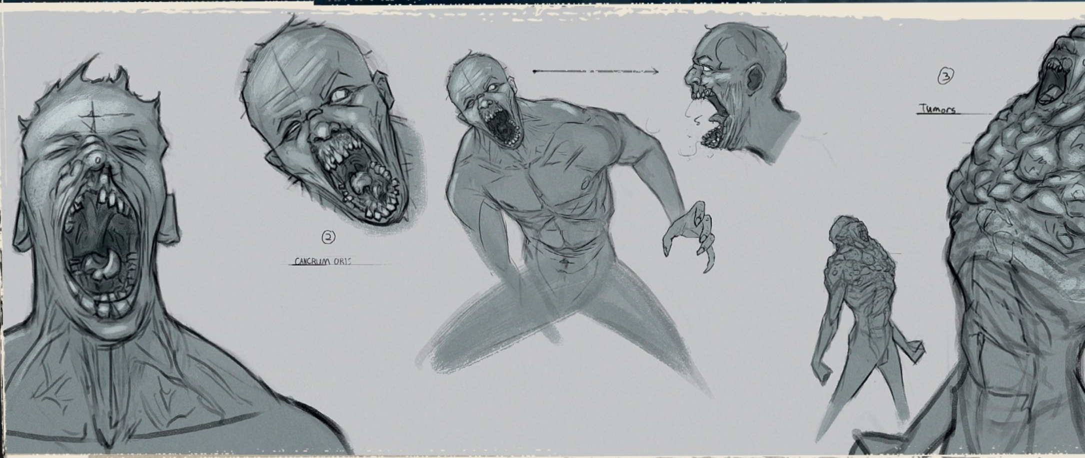

New Swarmer Design
①
•skin Bubbles then sheds
②
•Skin Rips of like a lizard.
③
•outer skin swells, Hardens then Peels of like an old scab.
④
•Deep fissurs exposing Rotten Fat that peels Back and falls.
⑤
•Bone growth especially in the torso area
•skin pulls of like a snake
⑥
•Skin Rips of like a lizard.
•Hands + Feet Mutated
⑦
•Fissures Harden crack and fall off in Large pieces

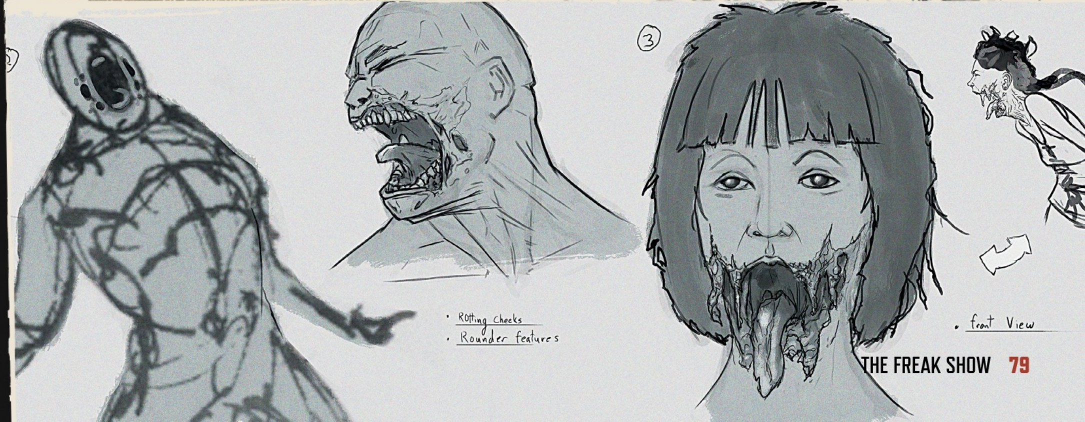


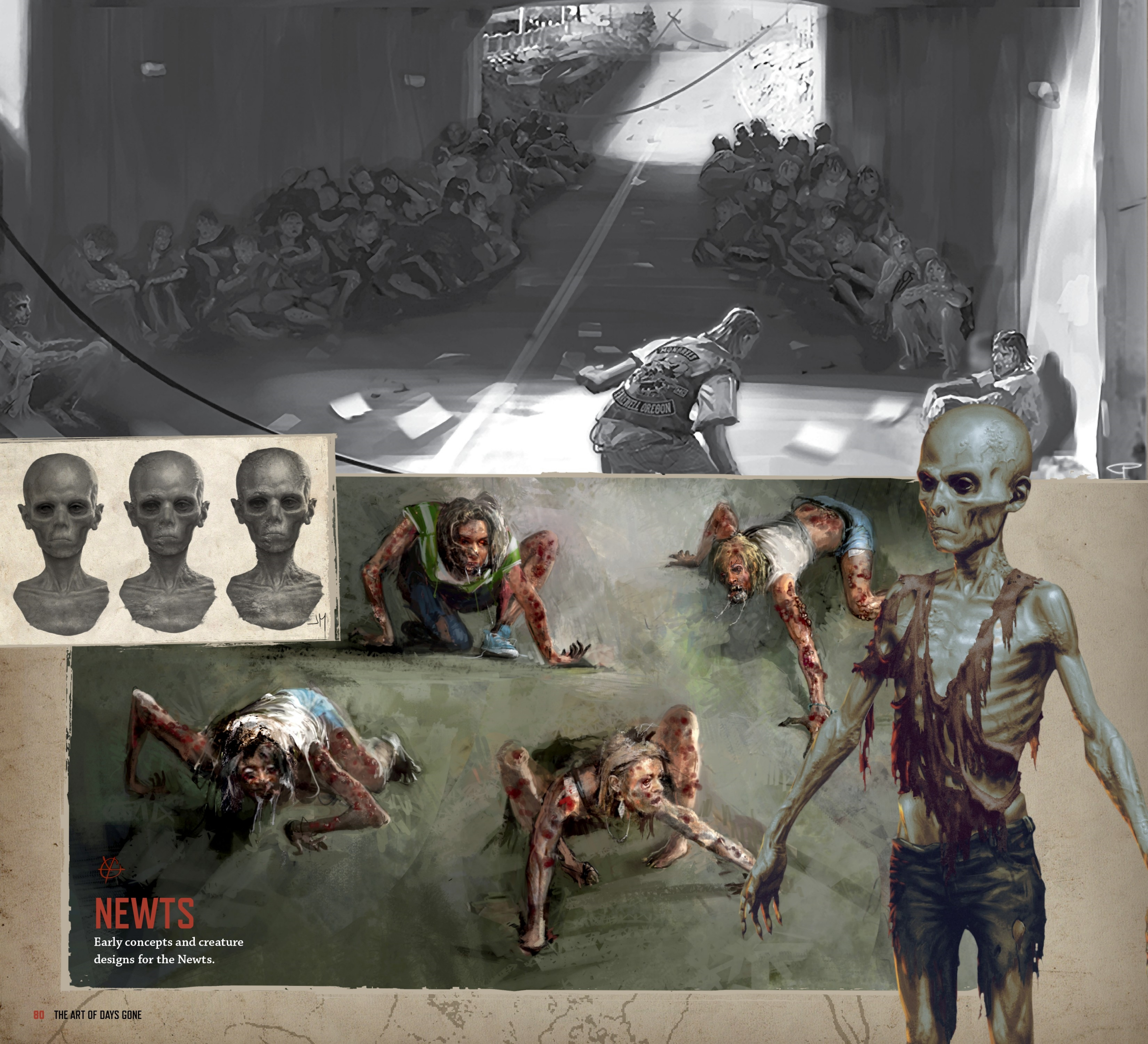
SCREAMER

Key art and creature concepts for the Screamer, a class of female Swarmer that has a special attack . . . She "screams," a loud, piercing yell that can attract Swarms and Hordes.

JOHN
GARVIN

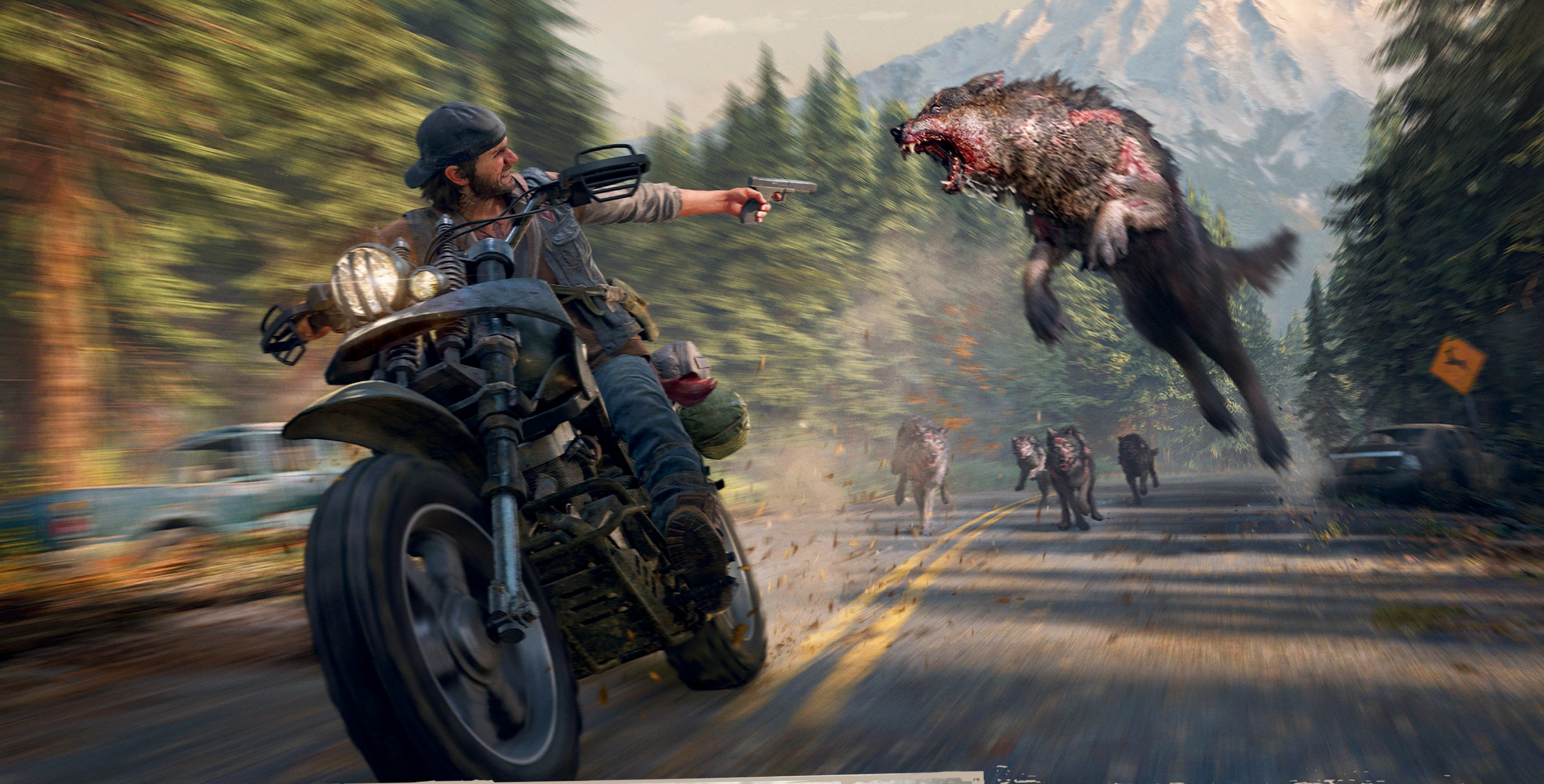

②
CANCRUM ORIS
③
Tumors


③
• Rotting cheeks
• Rounder features
• front View


FAREWELL OREGON

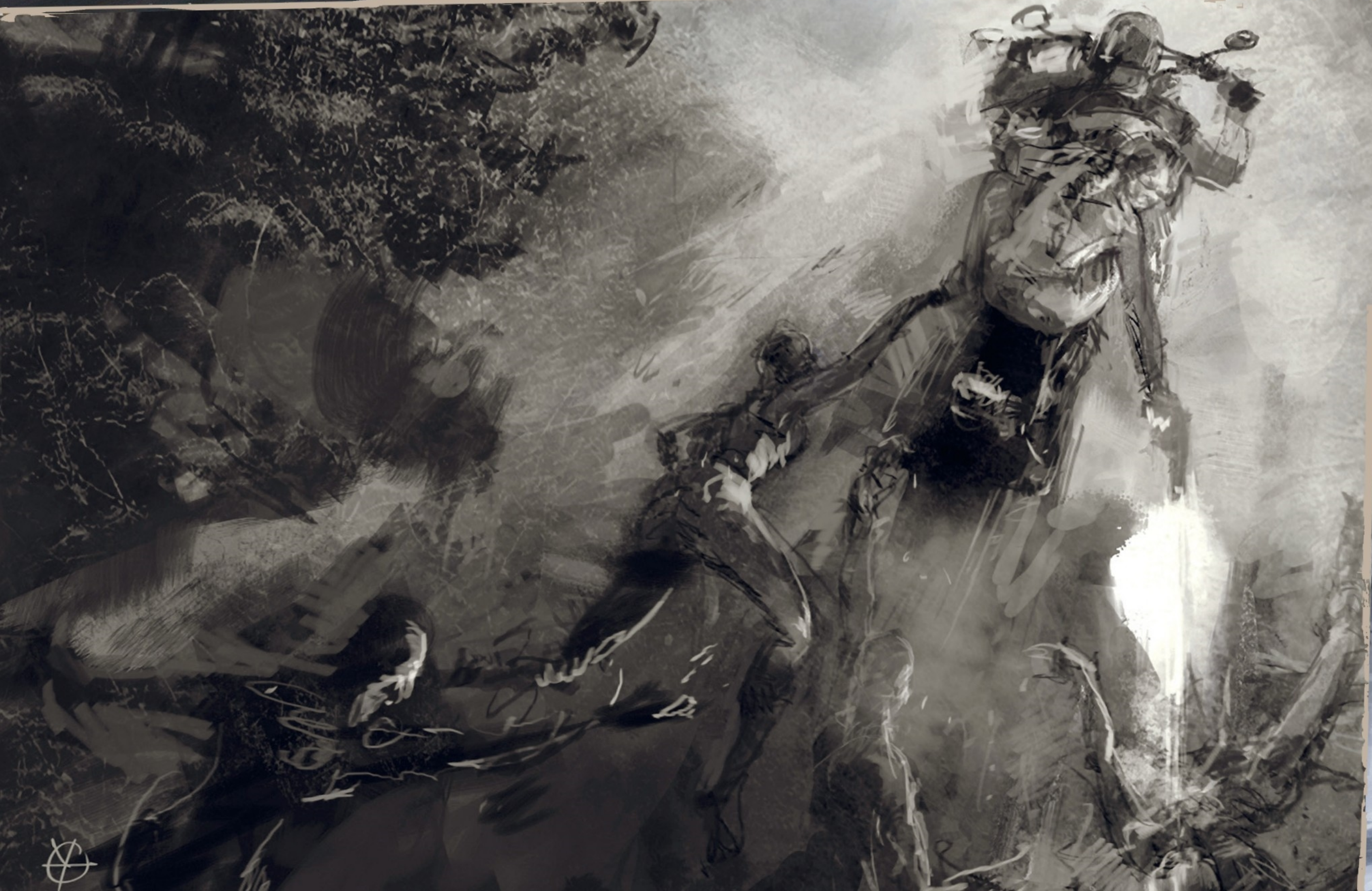
NEWTS

Early concepts and creature designs for the Newts.



RUNNERS

Originally, Runners were conceived as female Swarmers with long legs and the ability to run really fast. In production, this idea was changed to something more realistic: infected wolves. We felt only a mutated animal could realistically keep up with a motorcycle on the broken road.



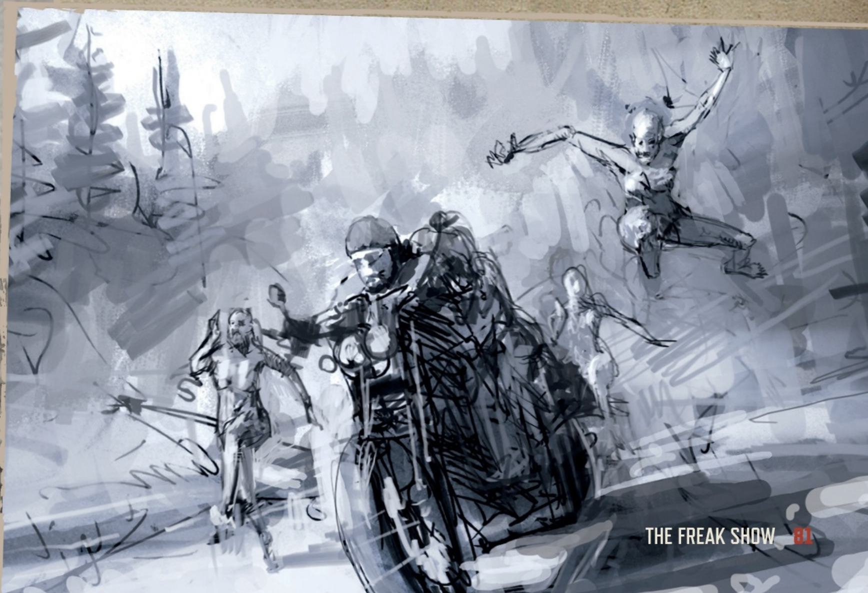
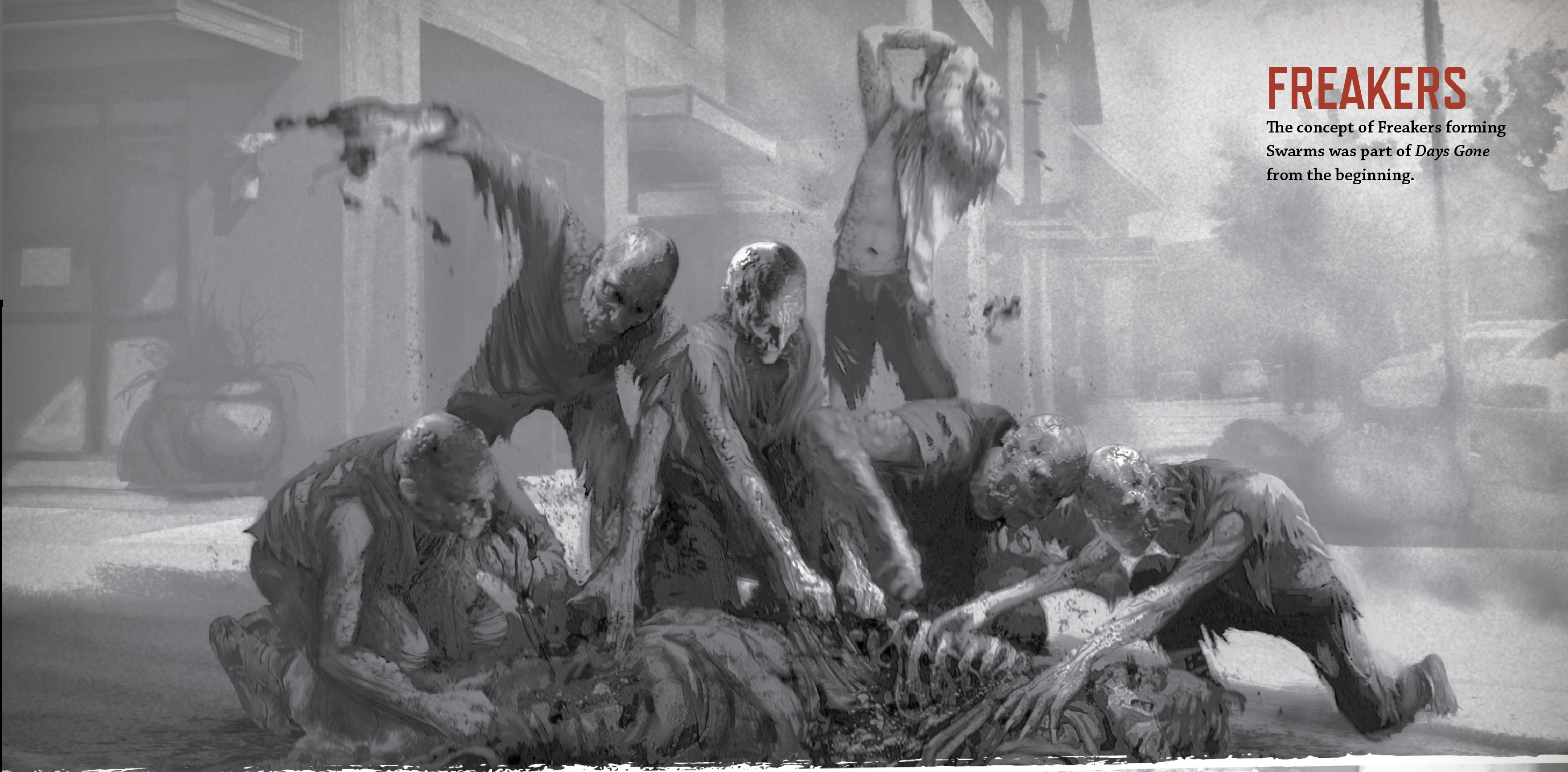
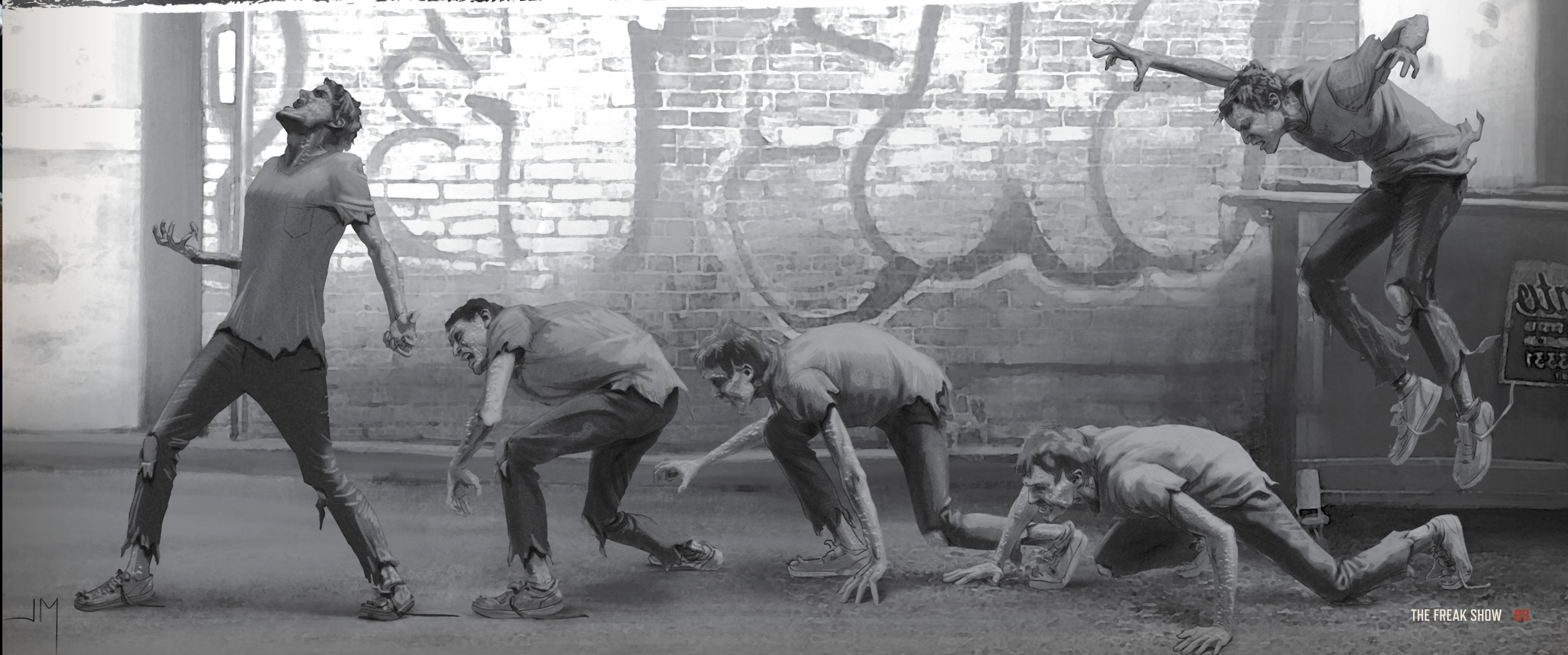


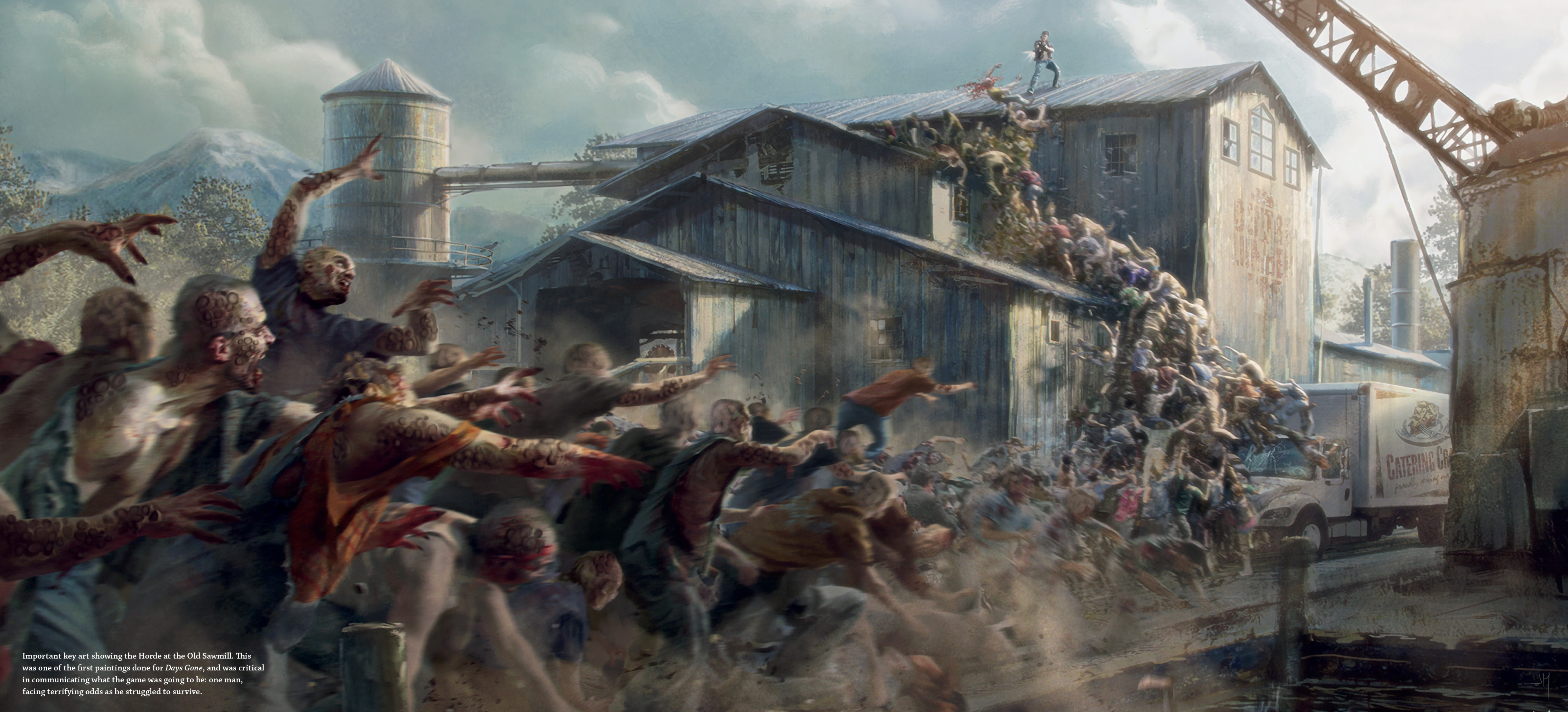
Image showing various stages of Swarmer animations.

FREAKERS

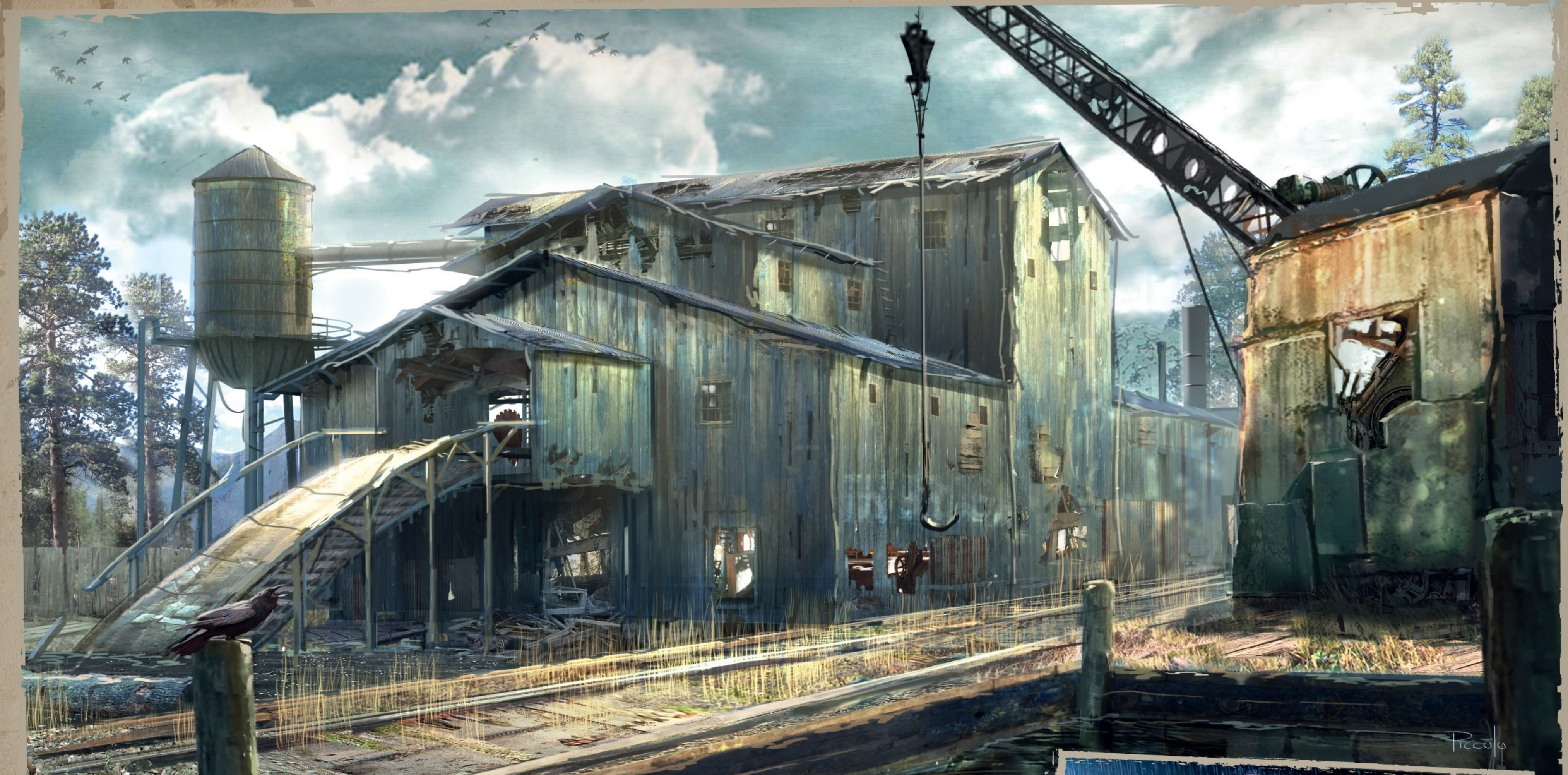
The concept of Freakers forming Swarms was part of *Days Gone* from the beginning.

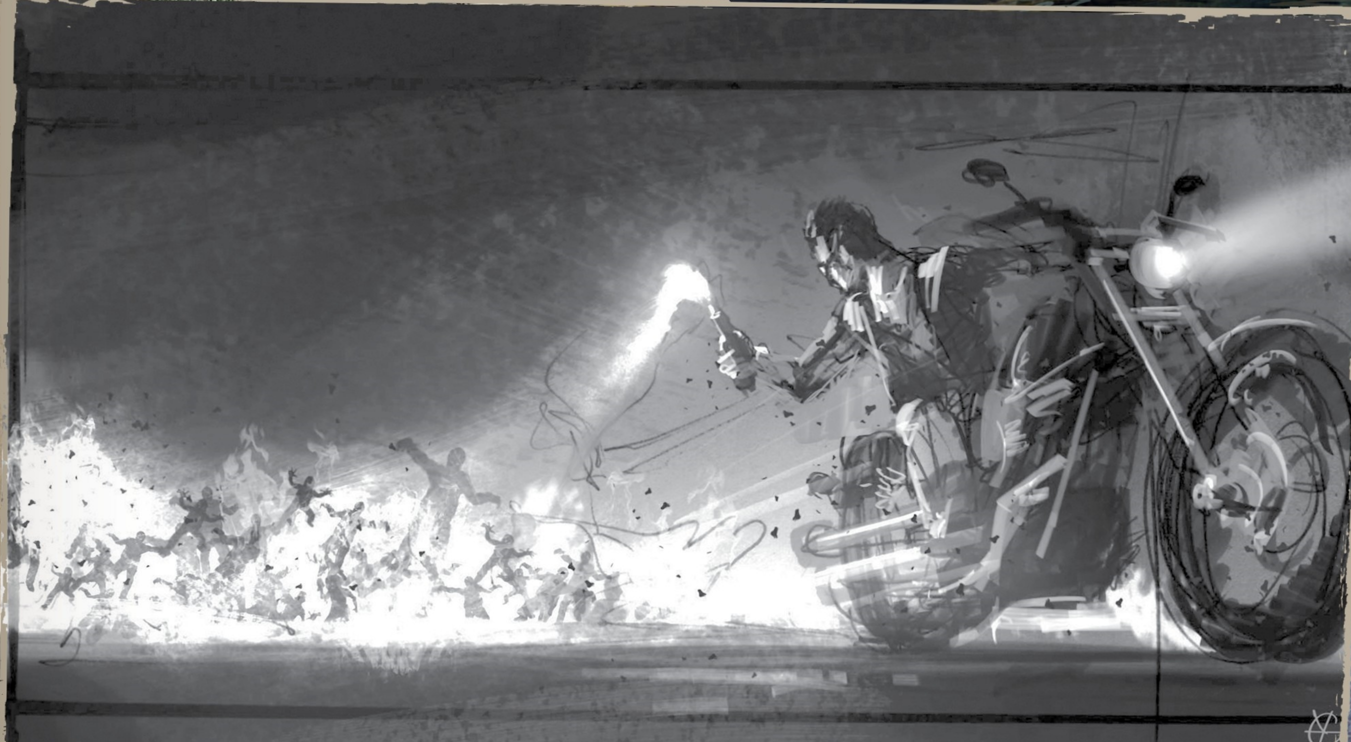


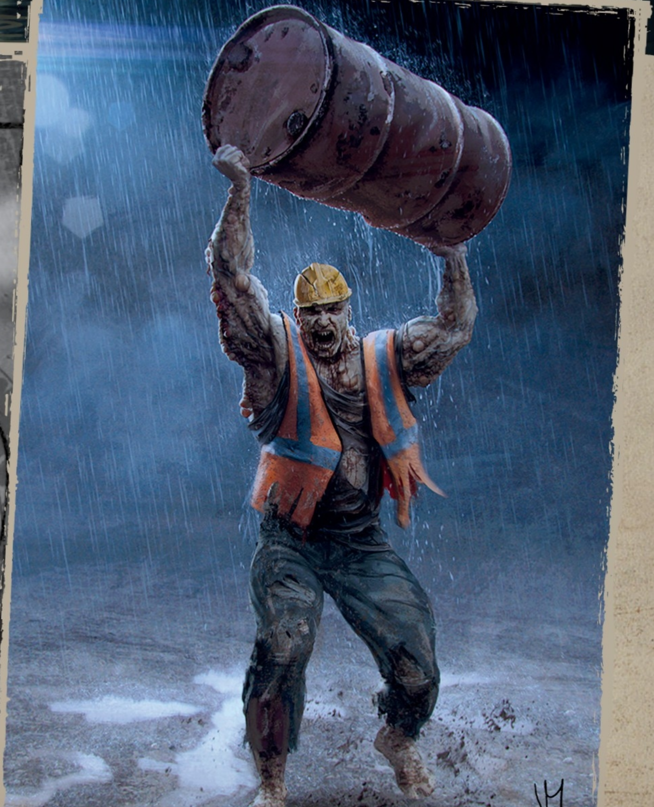


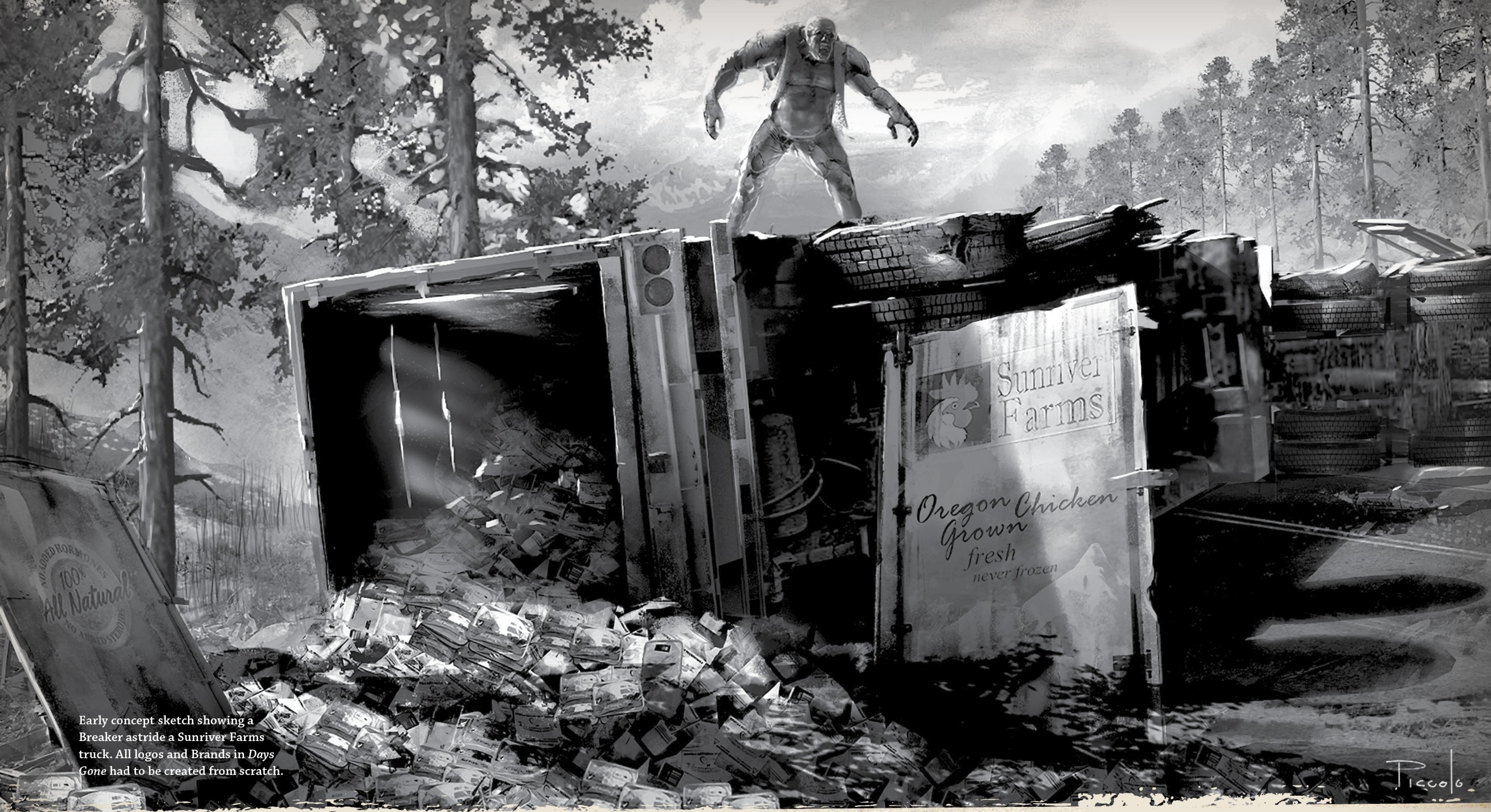


Important key art showing the Horde at the Old Sawmill. This was one of the first paintings done for *Days Gone*, and was critical in communicating what the game was going to be: one man, facing terrifying odds as he struggled to survive.


Piccolo



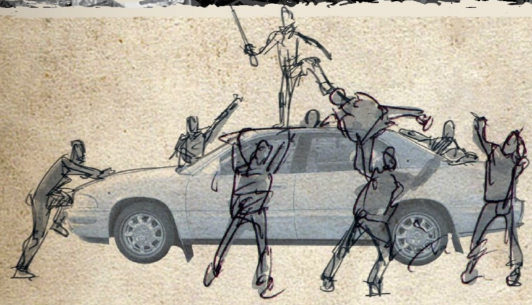

JM


Sunriver Farms
Oregon Chicken Grown
fresh
never frozen
No added hormones
100% All Natural
No added steroids
Piccolo

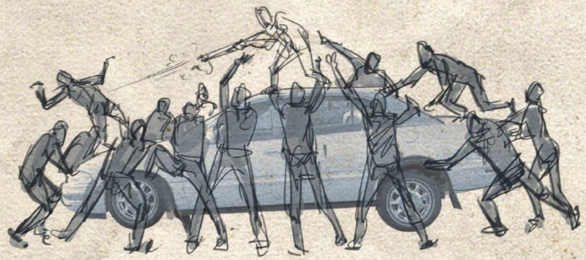
Early concept sketch showing a Breaker astride a Sunriver Farms truck. All logos and Brands in *Days Gone* had to be created from scratch.

SWARMS

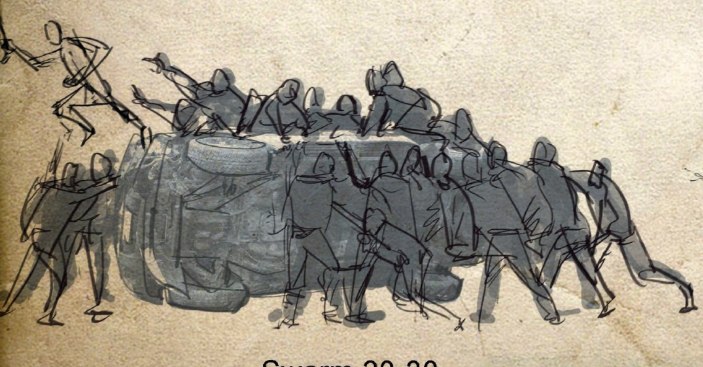
Game play sketches showing how Freakers could "swarm" over objects.



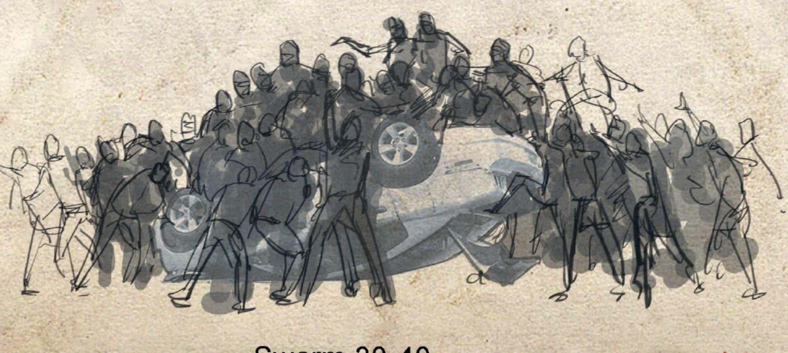
Swarm 5-10



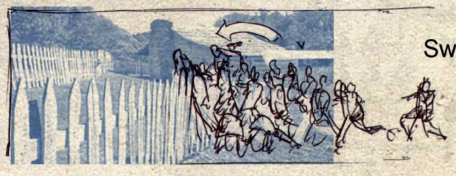
Swarm 10-20



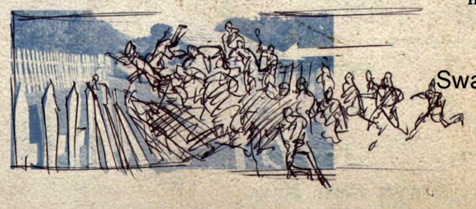
Swarm 20-30



Swarm 30-40

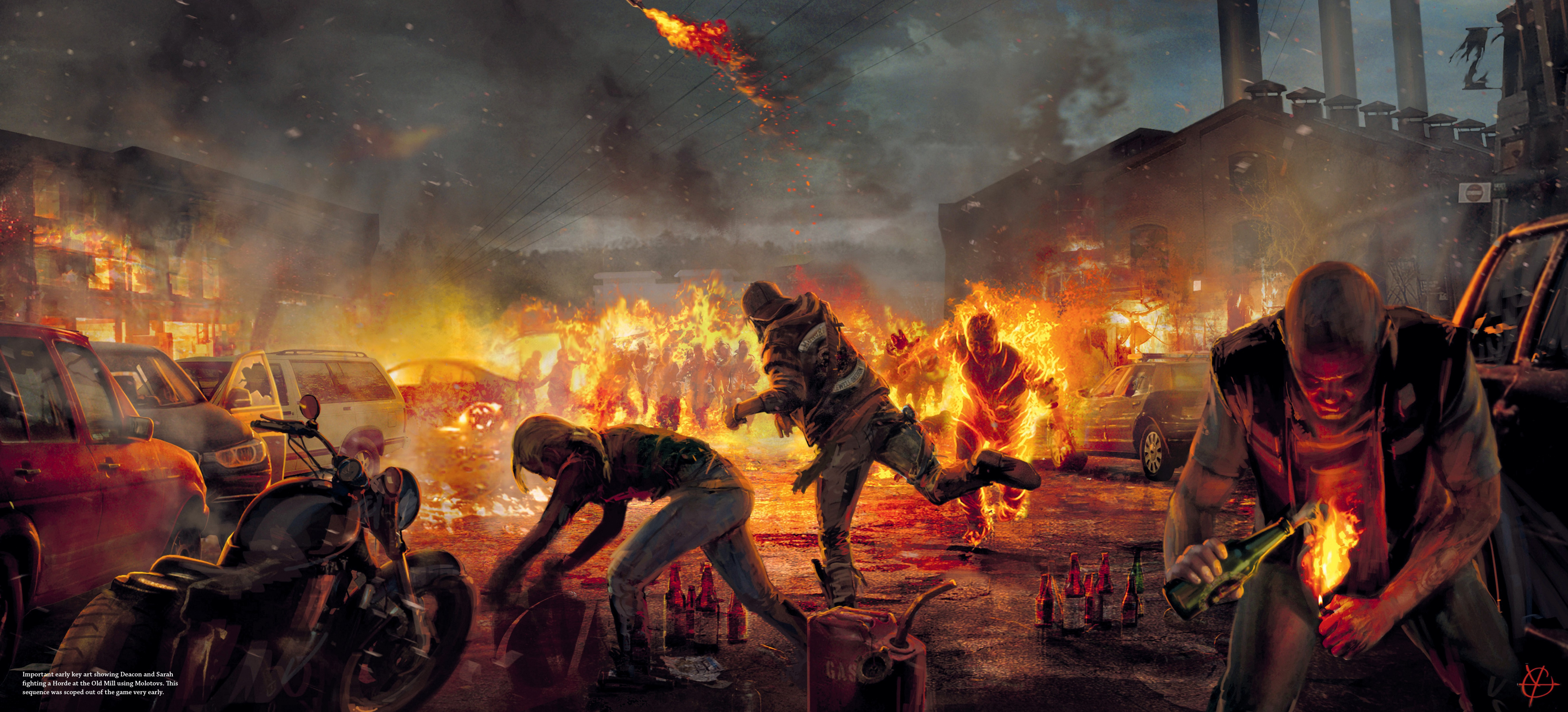


Swarms 10-20



Swarms 20+

Game concept sketches showing Swarms turning into Hordes.

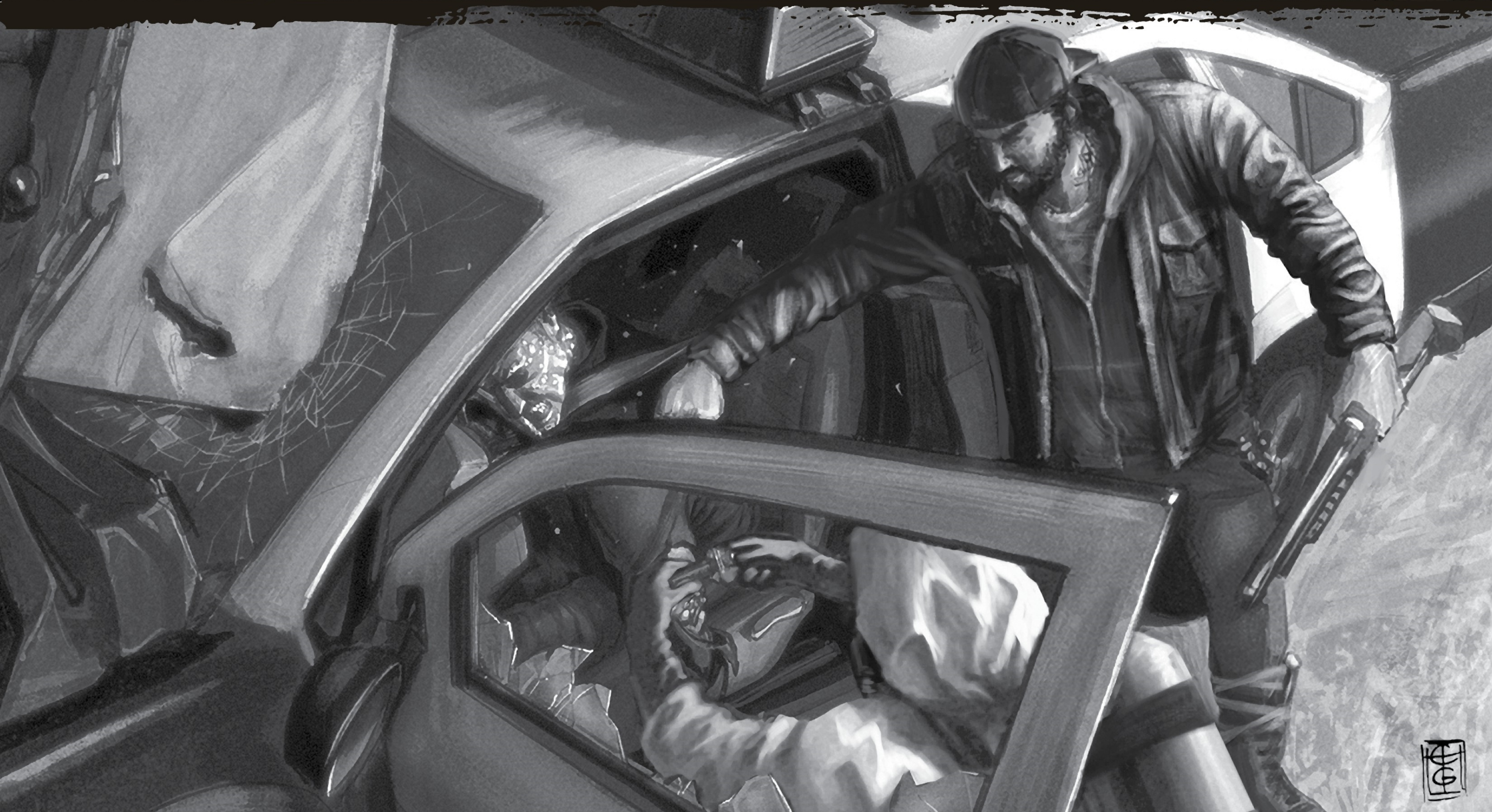


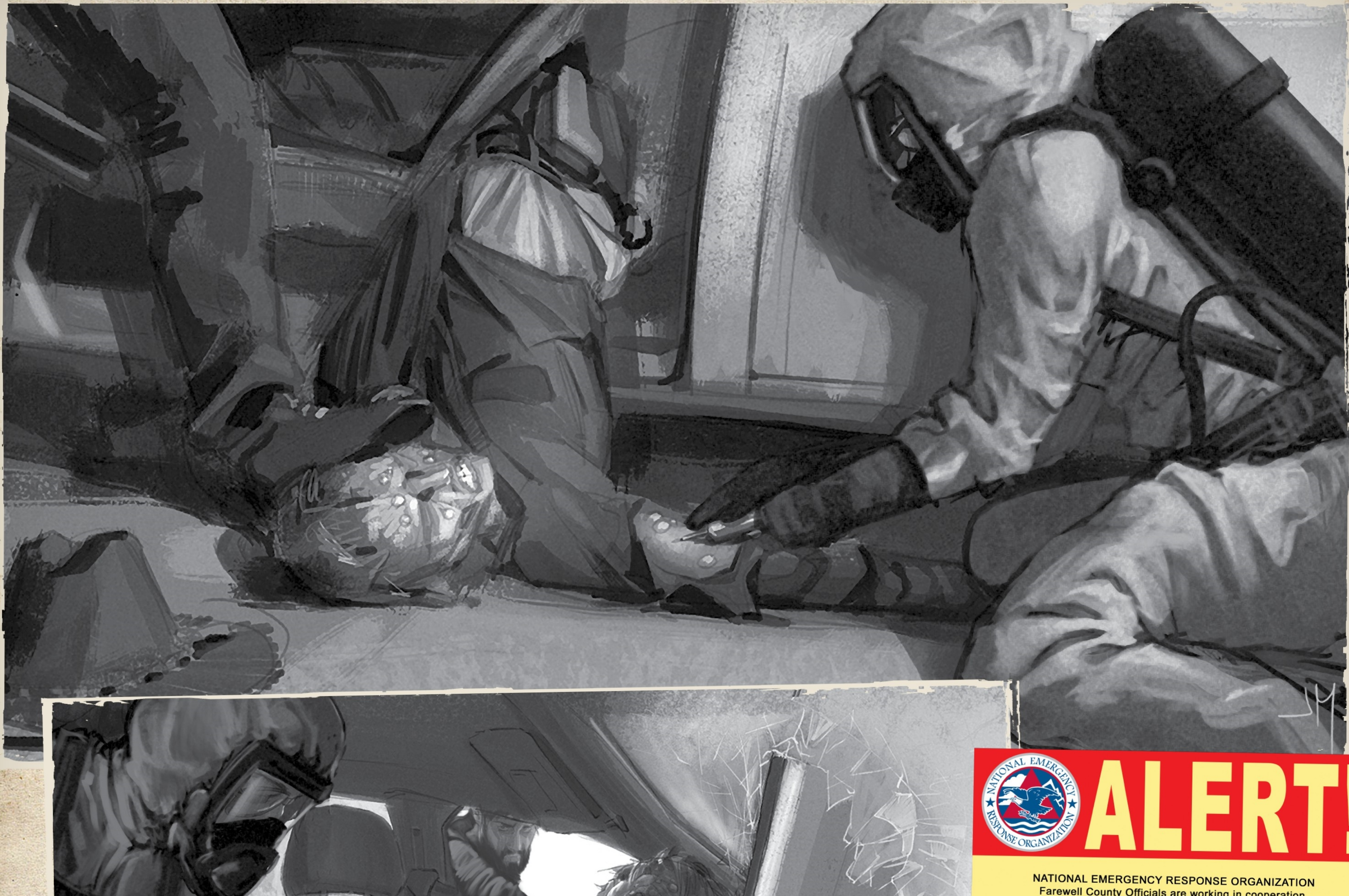
Important early key art showing Deacon and Sarah fighting a Horde at the Old Mill using Molotovs. This sequence was scoped out of the game very early.

FINDING NERO

THE NATIONAL EMERGENCY RESPONSE ORGANIZATION, or NERO, plays a central part in the world and story of *Days Gone*. A combination of FEMA, Homeland Security, and the NSA, our feds are up to no good. The world ends, taking all technology with it, yet NERO is still flying around in black choppers. They're doing field missions, studying Freakers in the wild, as if they were on one of those Sunday-morning nature conservation shows. The last time Deacon saw Sarah alive, he was putting her on a NERO rescue helo. At the NERO refugee camp where he was supposed to meet her, he finds nothing but death, hundreds of corpses, and crashed NERO choppers. Then, two years later, he sees a NERO helo flying and the man he left Sarah with, NERO agent O'Brian, is still alive! Deacon wants answers.

So much for story. Probably more interesting is how NERO has scarred the landscape. NERO checkpoints figure prominently at key tunnels in the game, forming chokepoints in the world, places where Freakers seem to congregate. Each is a puzzle: if the player can figure out how to get into a NERO MMU (mobile medical unit), they are rewarded with the medical upgrades necessary for survival. Also, mass graves are scattered throughout the region, trains for bringing in corpses, and more. As the world was ending, the decision to turn the wilderness into a mass grave for the country's dead was, in hindsight, not the best choice NERO could have made, since it resulted in hundreds of active feeding grounds for the Freaker Hordes that now move through the high desert.





ALERT!

NATIONAL EMERGENCY RESPONSE ORGANIZATION
Farewell County Officials are working in cooperation
with NERO to facilitate the evacuation of all civilians.

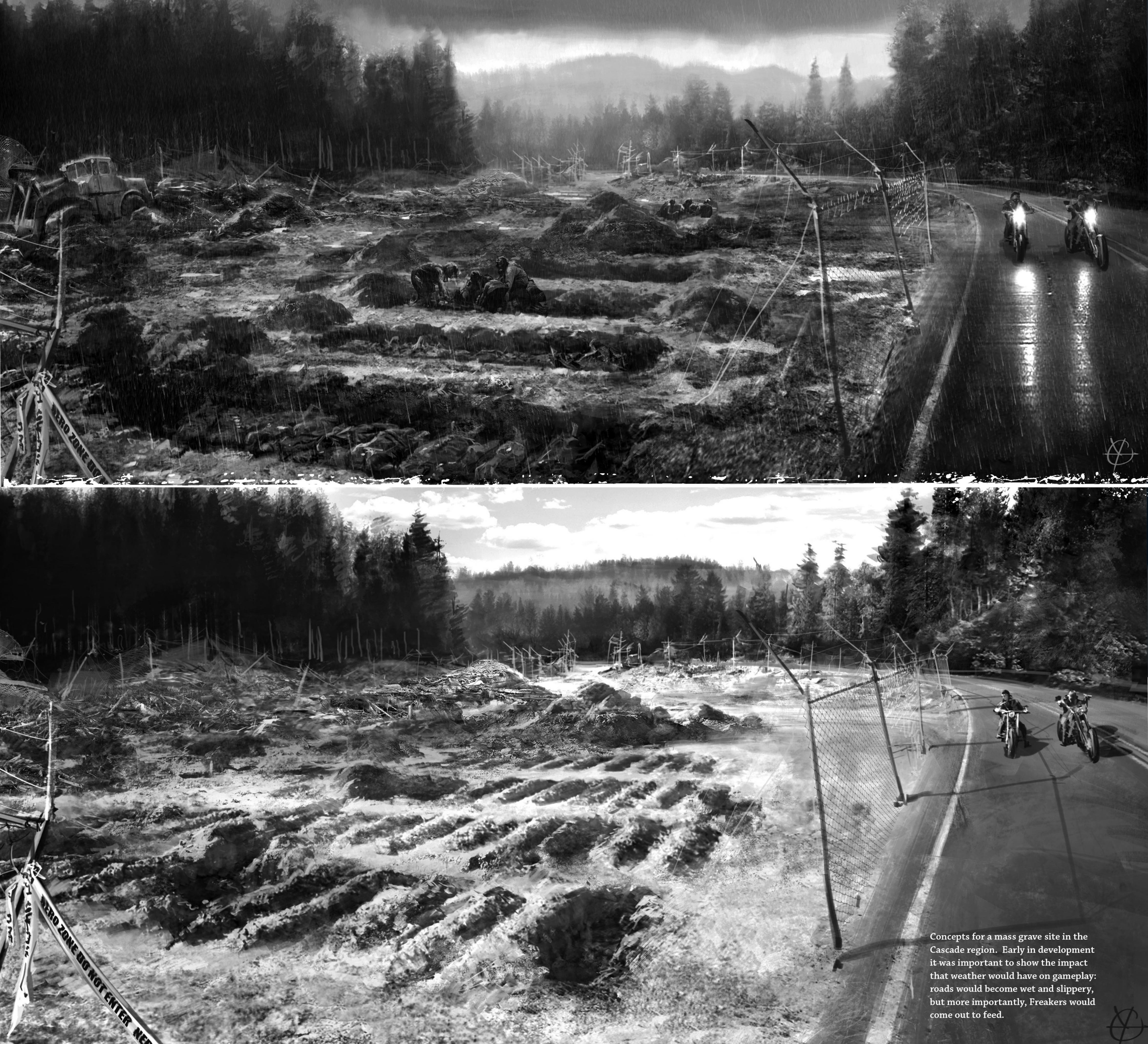
Everyone is urged to remain indoors. The National Guard has been
posted to unaffected areas. They are authorized to shoot looters on sight.

EVACUATION CENTERS:

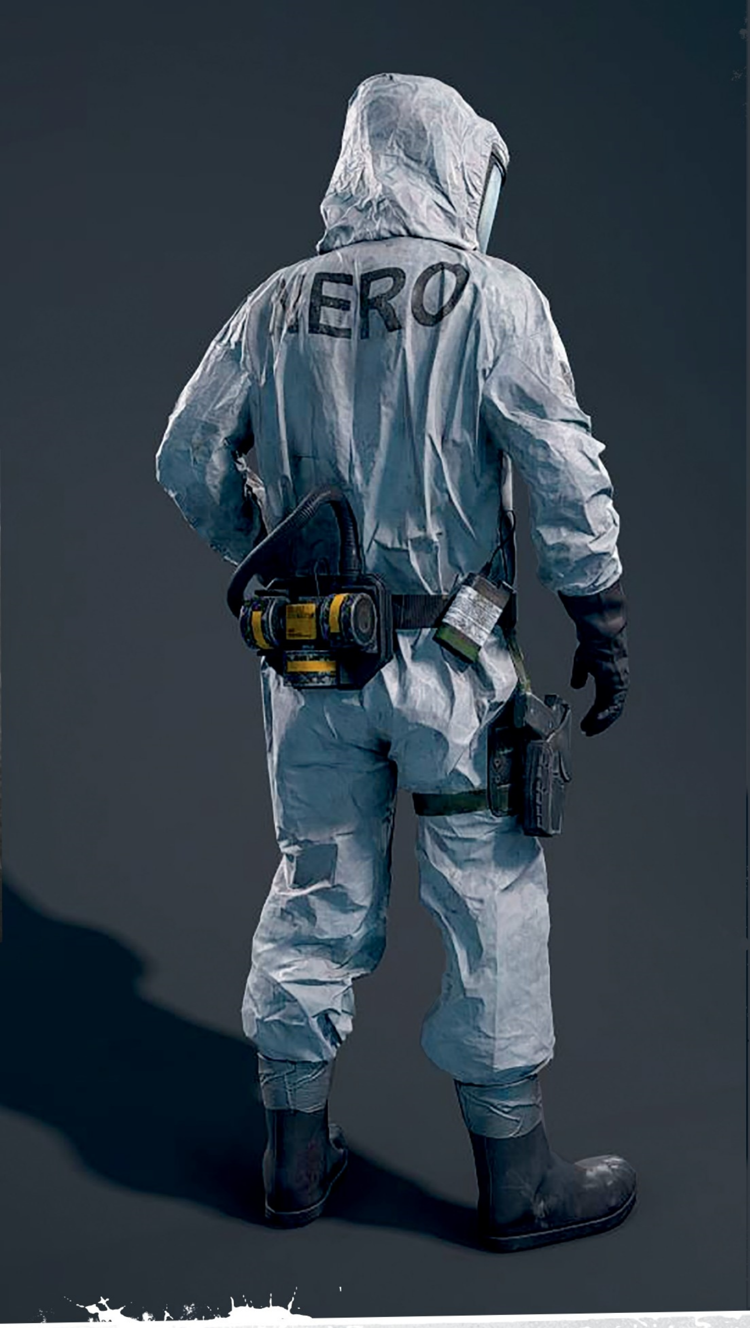
- Farewell
- The

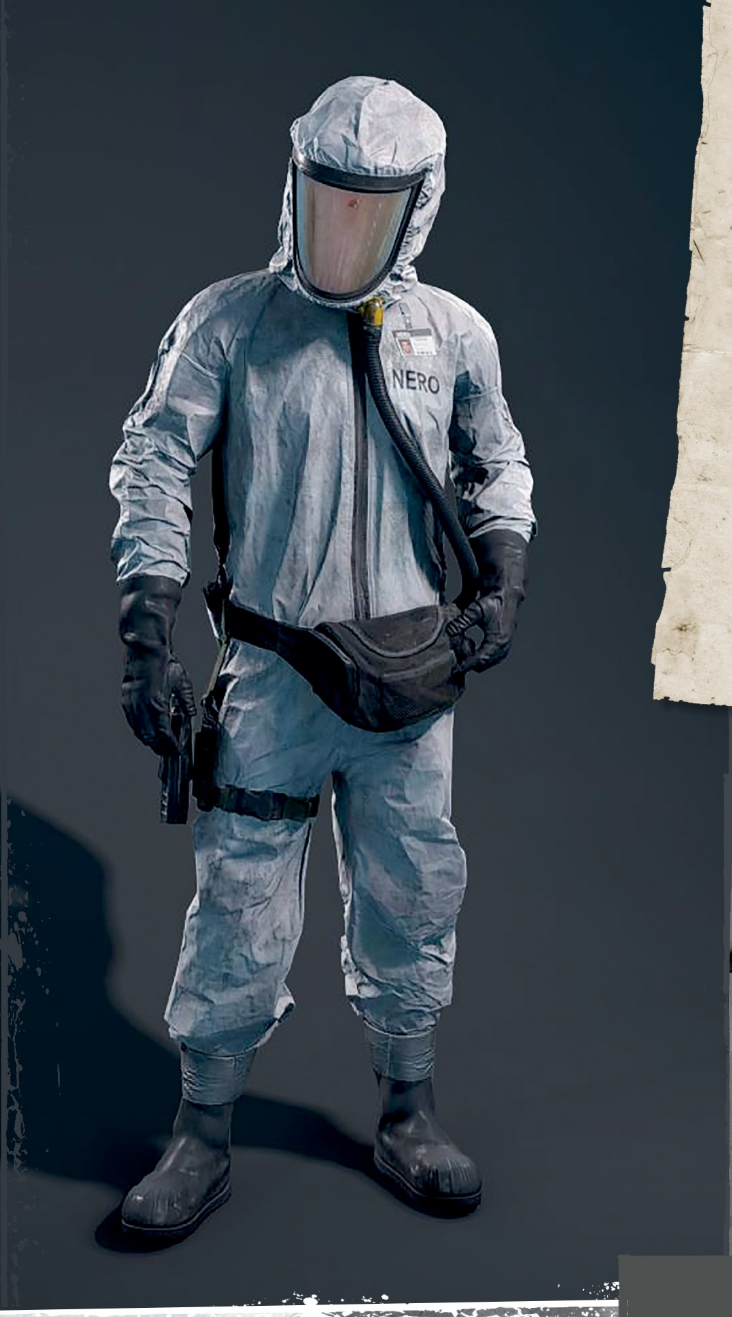
A NERO EVACUATION NOTICE. One of the first images the player sees in the game.

STORYBOARDS. In an early version of the story, Deacon helps a NERO researcher collect tissue samples from first-generation infected corpses. This sequence didn't make it into the final game.


NERO ZONE DO NOT ENTER

Concepts for a mass grave site in the Cascade region. Early in development it was important to show the impact that weather would have on gameplay: roads would become wet and slippery, but more importantly, Freakers would come out to feed.





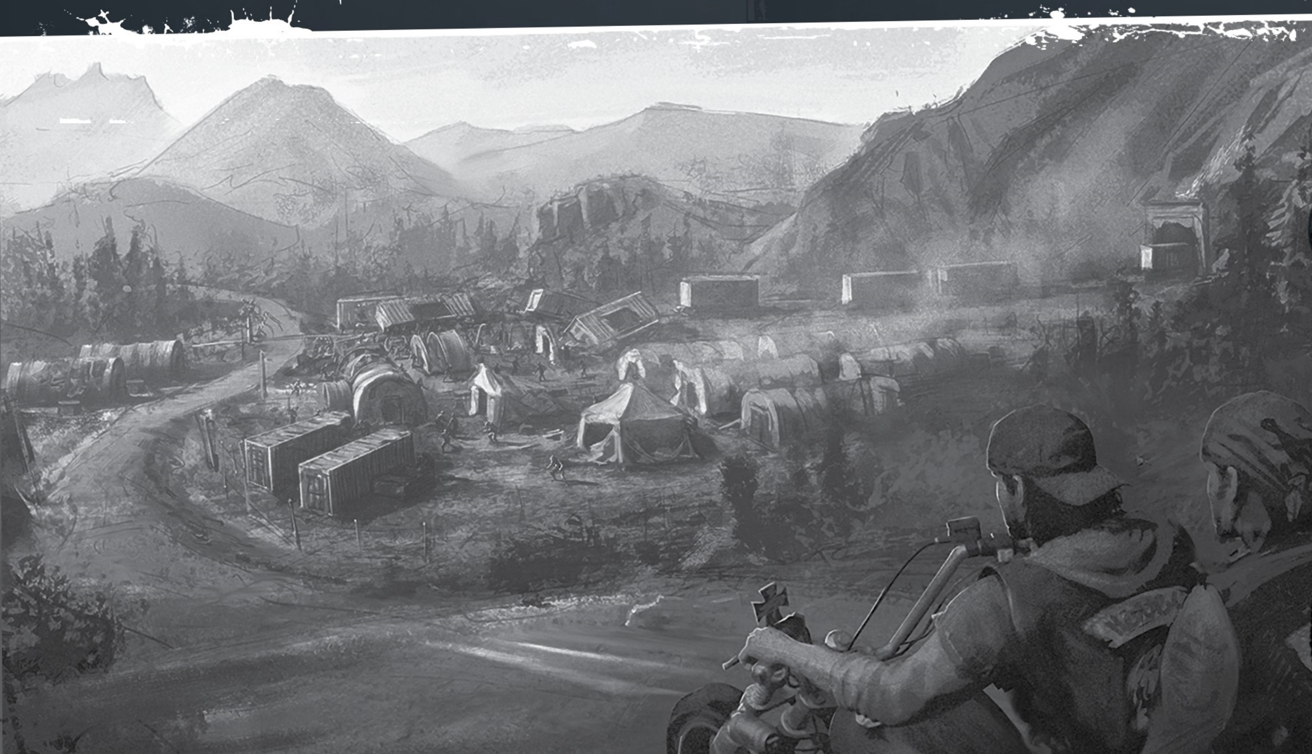
O'BRIAN

FROM HIS CASTING SHEET

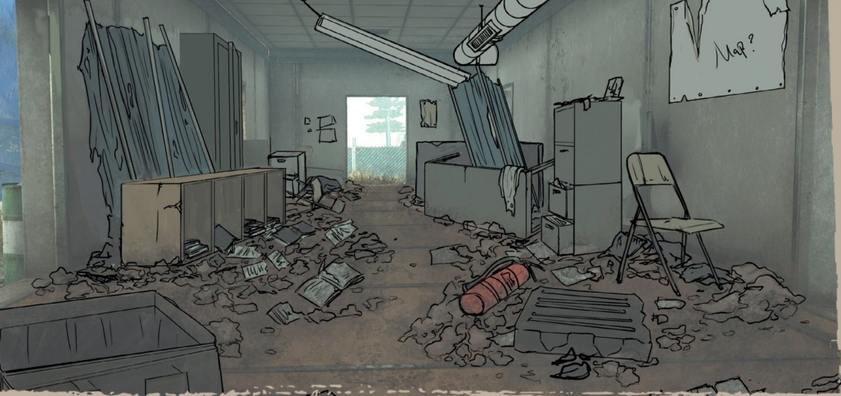
O'Brian is a medical research student drafted into NERO to help with evacuations. He was in command of the NERO unit on the rooftop that night in Farewell and was the man that Deacon left Sarah with.

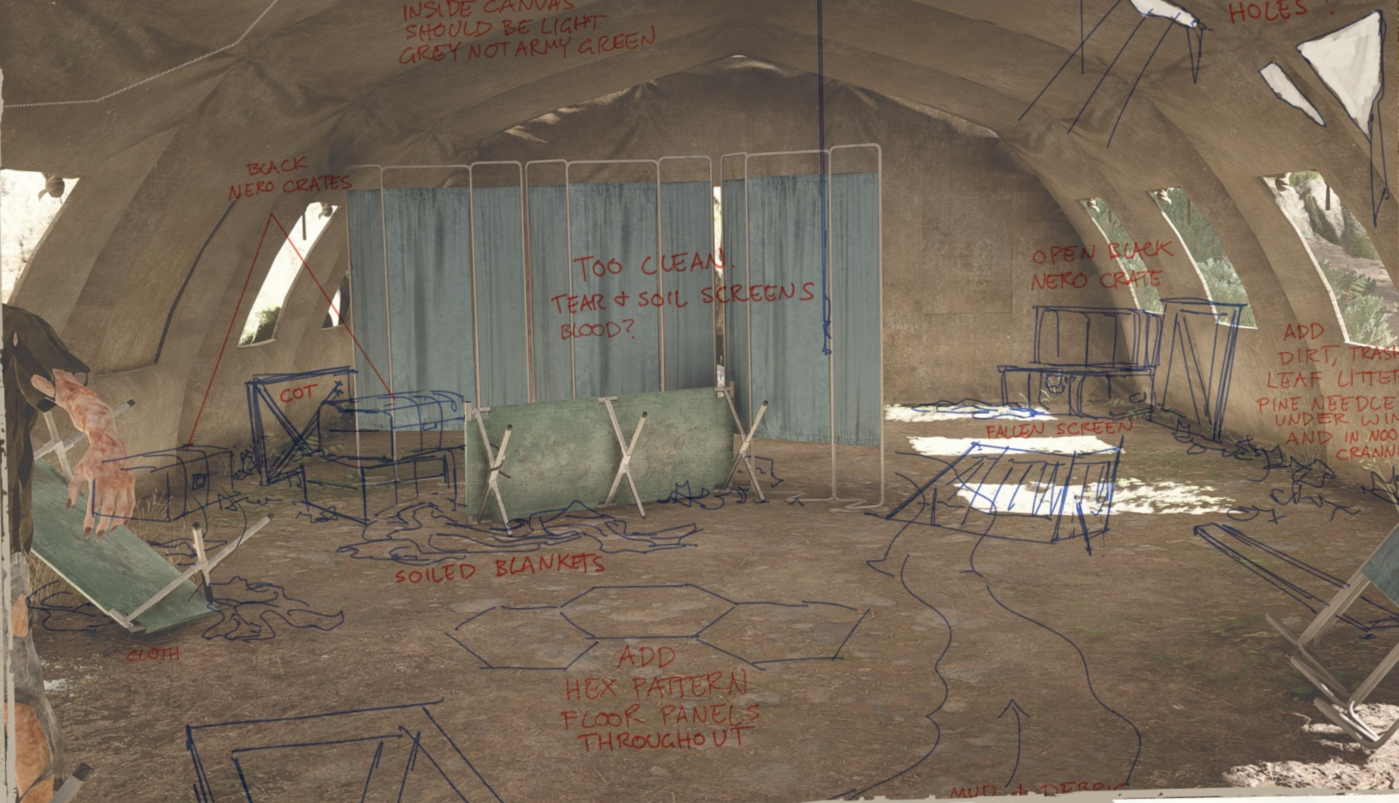
After the event, he was promoted to officer and led missions into the wilderness to study Freaker behavior. He needs Deacon's help to uncover a vast NERO conspiracy that threatens humanity's already dwindling chances of survival.

While he seems skittish and nervous, he knows what he's doing and will stop at nothing to uncover the truth.

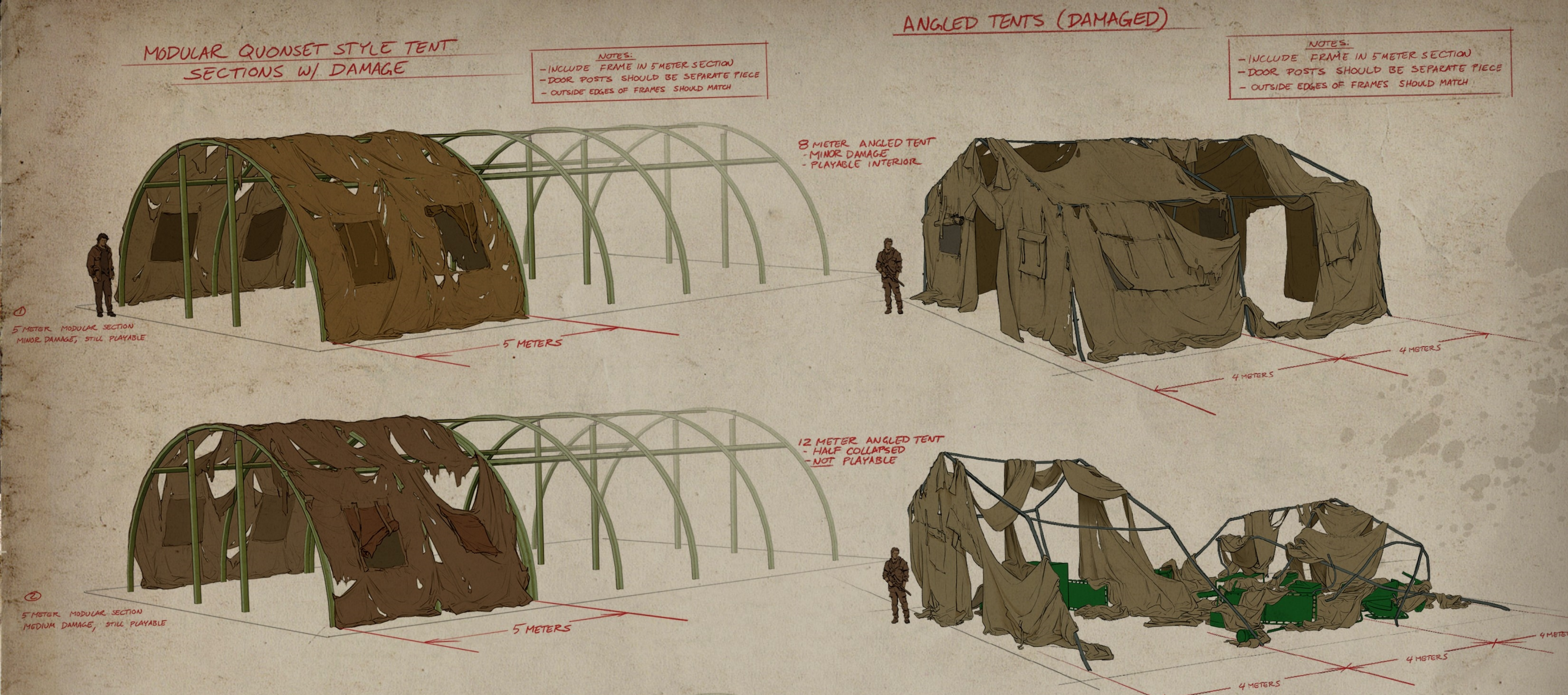


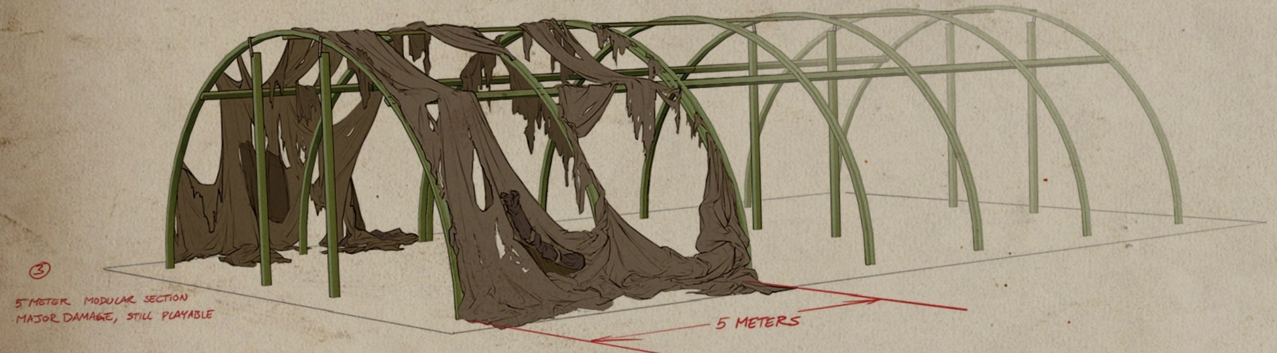
PRESET
1
2
3
4
5
6
7
8
9
0
GPS
72H
RADIO COMPUTER
BATTERY


MAP?


INSIDE CANVAS
SHOULD BE LIGHT
GREY NOT ARMY GREEN
HOLES
BLACK
NERO CRATES
TOO CLEAN.
TEAR & SOIL SCREENS
BLOOD?
OPEN BLACK
NERO CRATE
ADD
DIRT, TRAS
LEAF LITTE
PINE NEEDCE
UNDER WIN
AND IN NOO
CRANN
COT
FALLEN SCREEN
SOILED BLANKETS
CLOTH
ADD
HEX PATTERN
FLOOR PANELS
THROUGHOUT
MUD & DEBRI

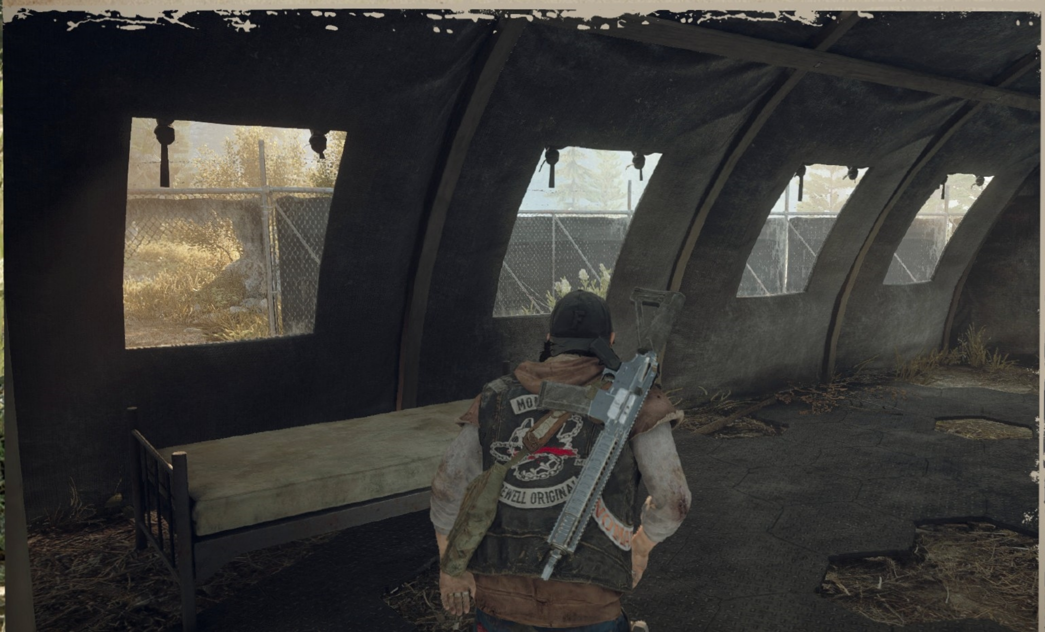
QUARANTINE
AREA
RESTRICTED ACCESS


MODULAR QUONSET STYLE TENT SECTIONS W/ DAMAGE
NOTES:
- INCLUDE FRAME IN 5 METER SECTION
- DOOR POSTS SHOULD BE SEPARATE PIECE
- OUTSIDE EDGES OF FRAMES SHOULD MATCH
ANGLED TENTS (DAMAGED)
NOTES:
- INCLUDE FRAME IN 5 METER SECTION
- DOOR POSTS SHOULD BE SEPARATE PIECE
- OUTSIDE EDGES OF FRAMES SHOULD MATCH
① 5 METER MODULAR SECTION MINOR DAMAGE, STILL PLAYABLE
5 METERS
8 METER ANGLED TENT
- MINOR DAMAGE
- PLAYABLE INTERIOR
4 METERS
4 METERS
② 5 METER MODULAR SECTION MEDIUM DAMAGE, STILL PLAYABLE
5 METERS
12 METER ANGLED TENT
- HALF COLLAPSED
- NOT PLAYABLE
4 METERS
4 METERS
4 METERS


③ 5 METER MODULAR SECTION MAJOR DAMAGE, STILL PLAYABLE
5 METERS

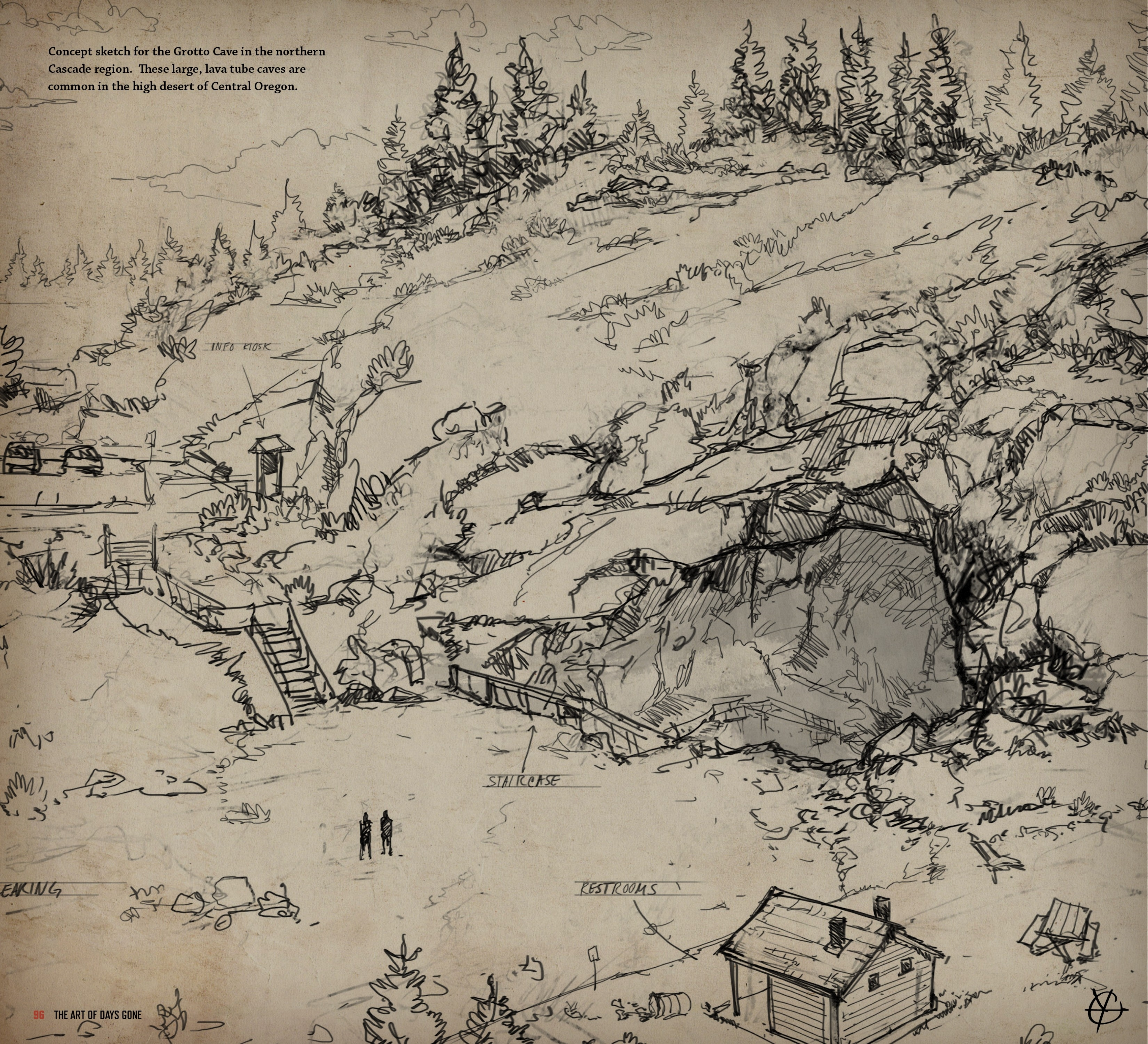
NERO CHECKPOINTS

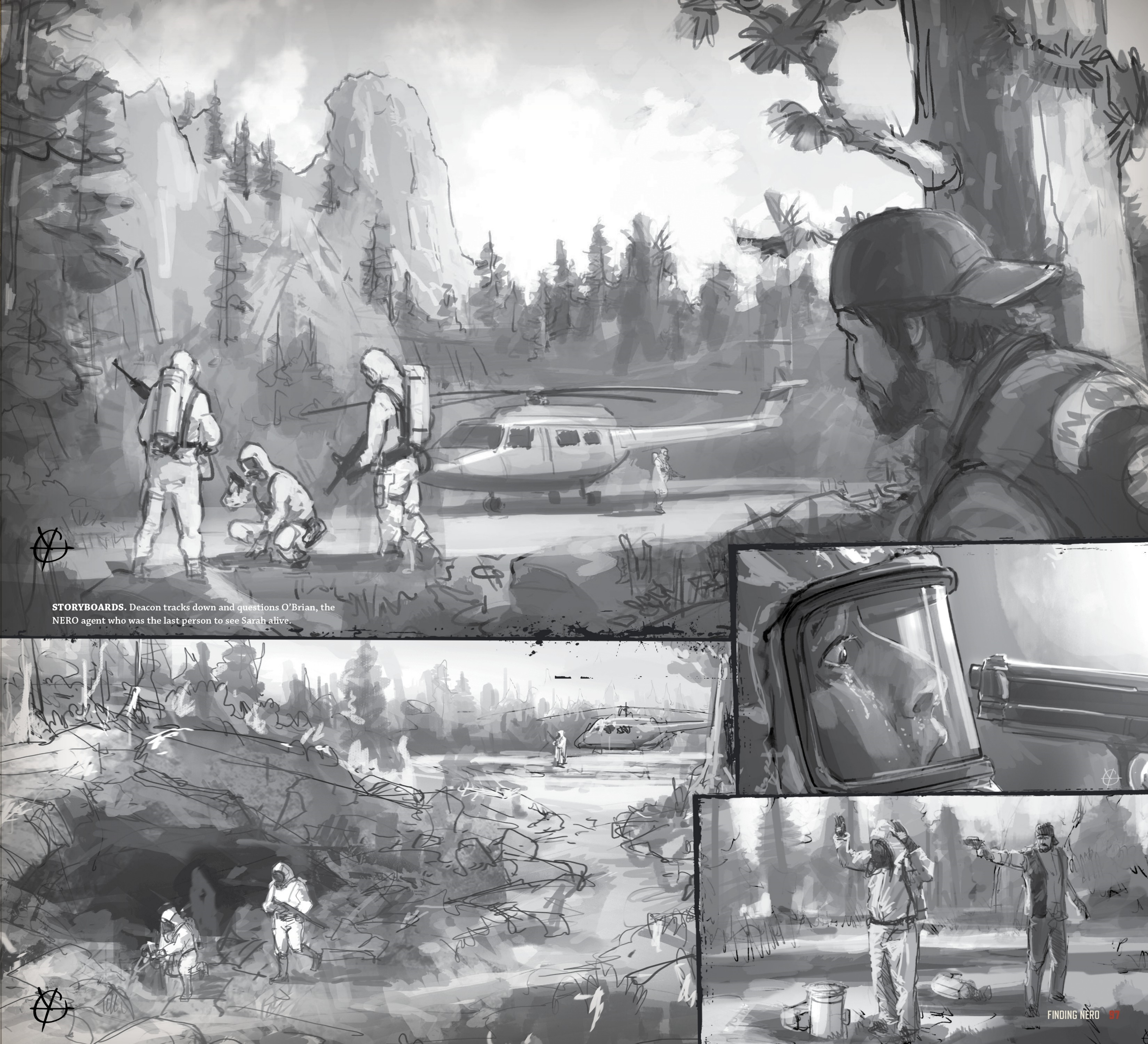
Concepts and renders for NERO Quonset huts, MMUs (mobile medical units), and camps. Abandoned as the world was ending, these NERO camps and checkpoints reward exploration with medicine and other supplies.



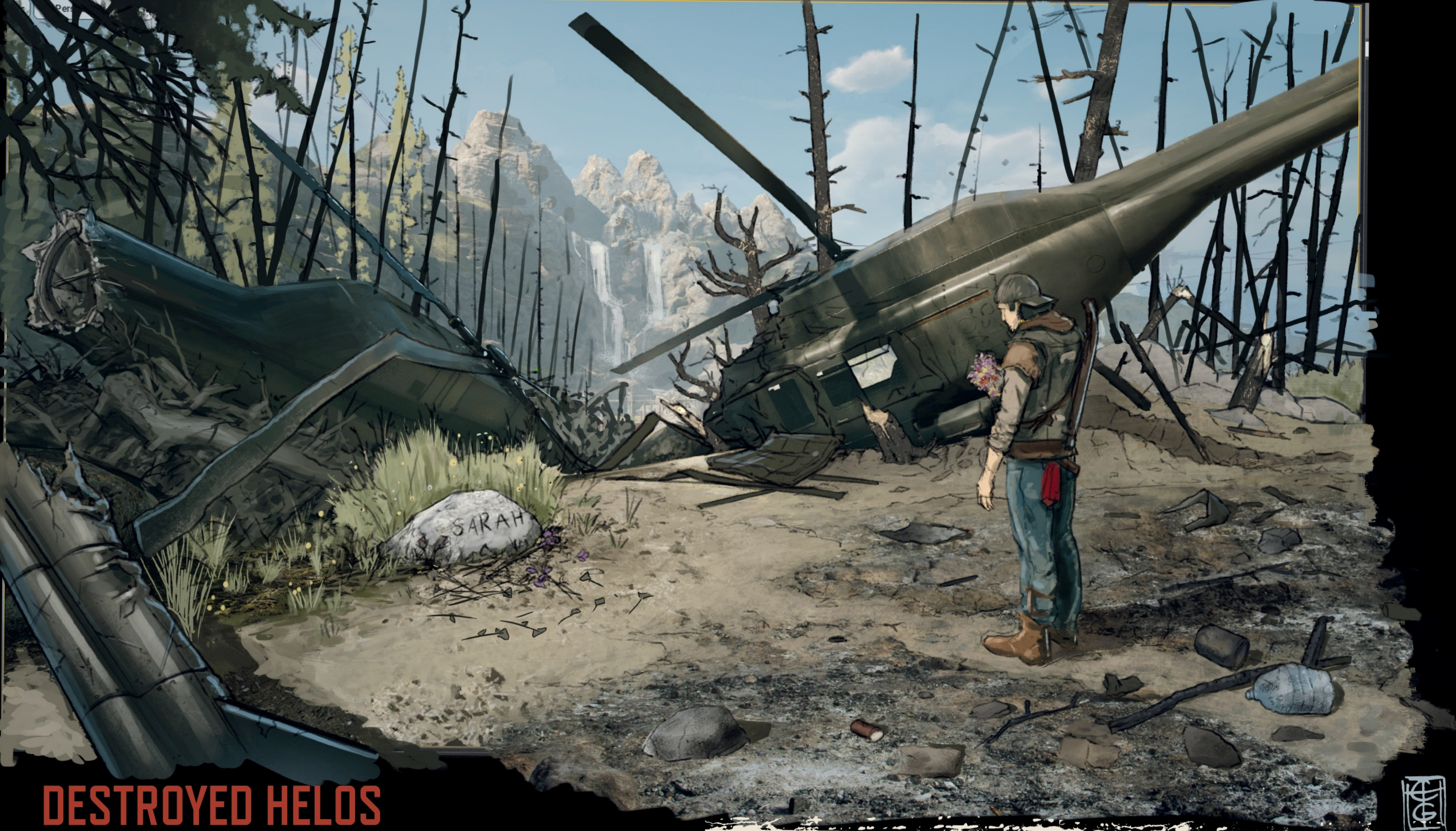
Perspective
Lit
Show

Concept sketch for the Grotto Cave in the northern Cascade region. These large, lava tube caves are common in the high desert of Central Oregon.


INFO KIOSK
STAIRCASE
EAKING
RESTROOMS

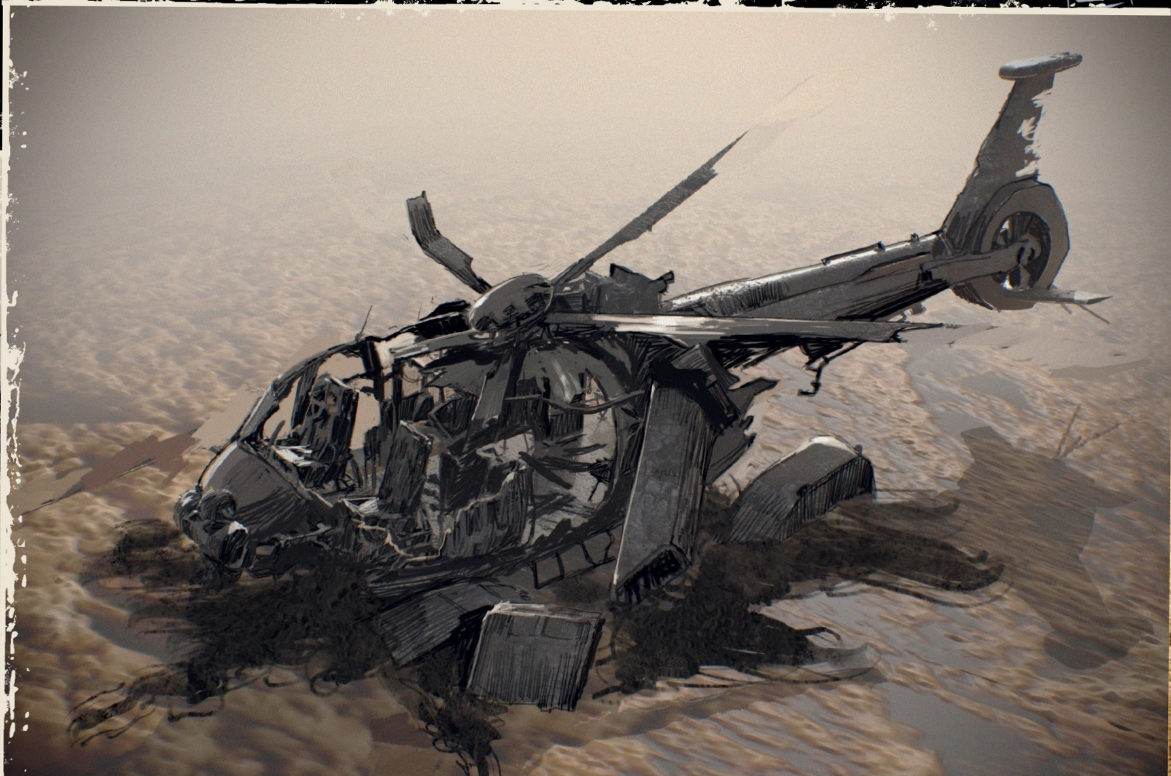


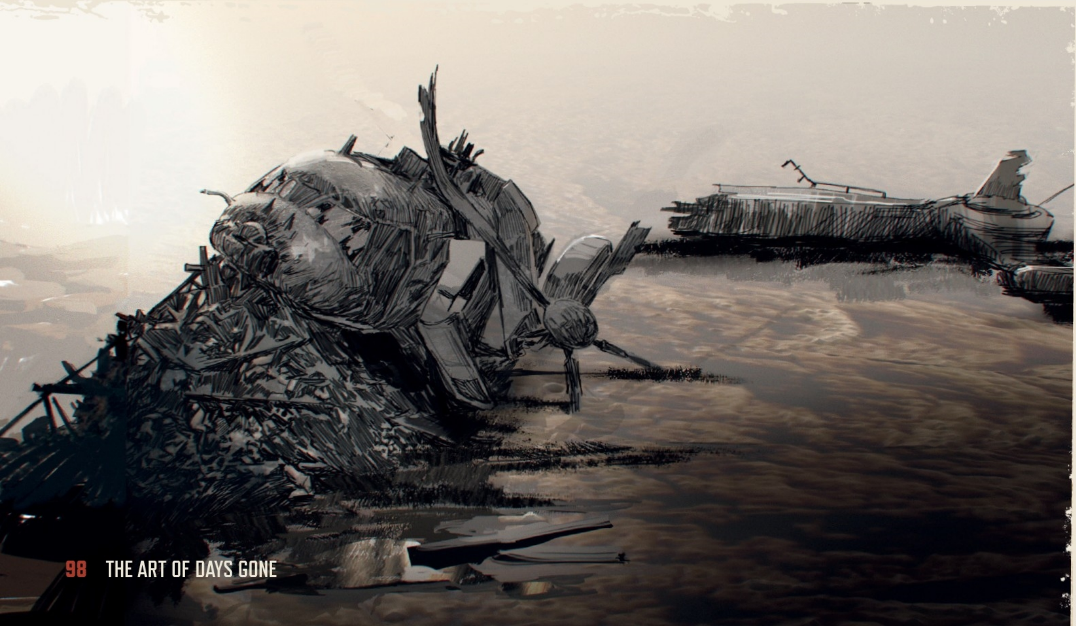
STORYBOARDS. Deacon tracks down and questions O'Brian, the NERO agent who was the last person to see Sarah alive.

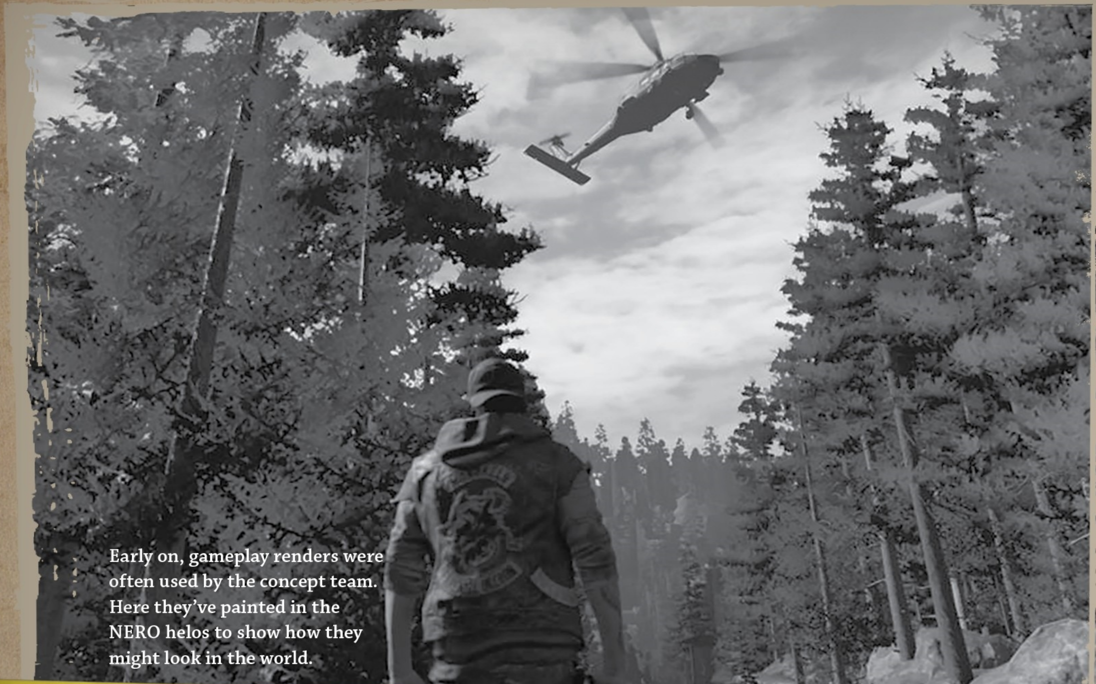


DESTROYED HELOS

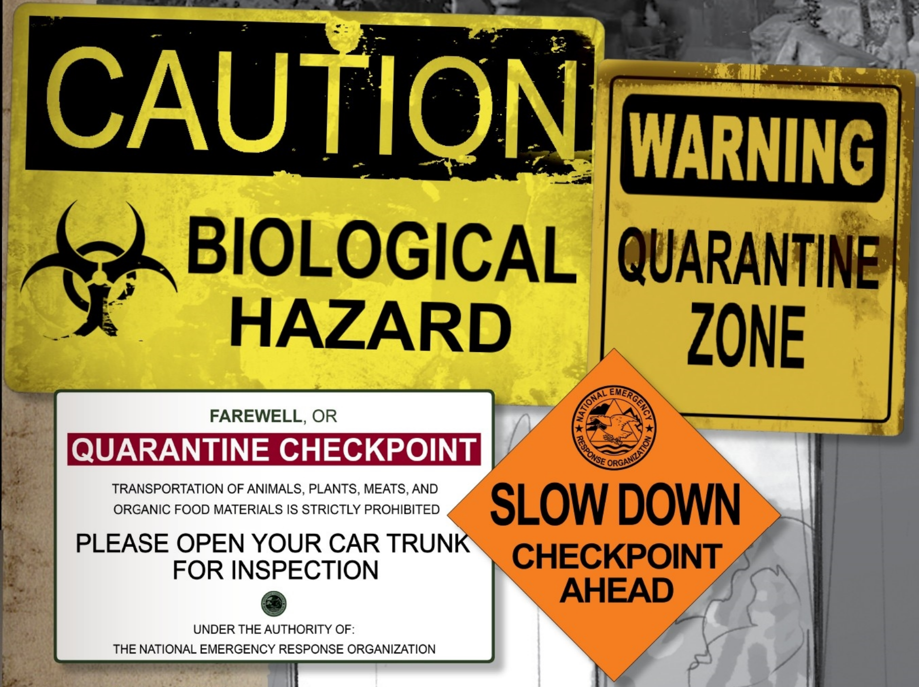
Concepts for destroyed NERO helos. These can be found in key places in the open world, as well as the destroyed refugee camp where Sarah's memorial marker is located.



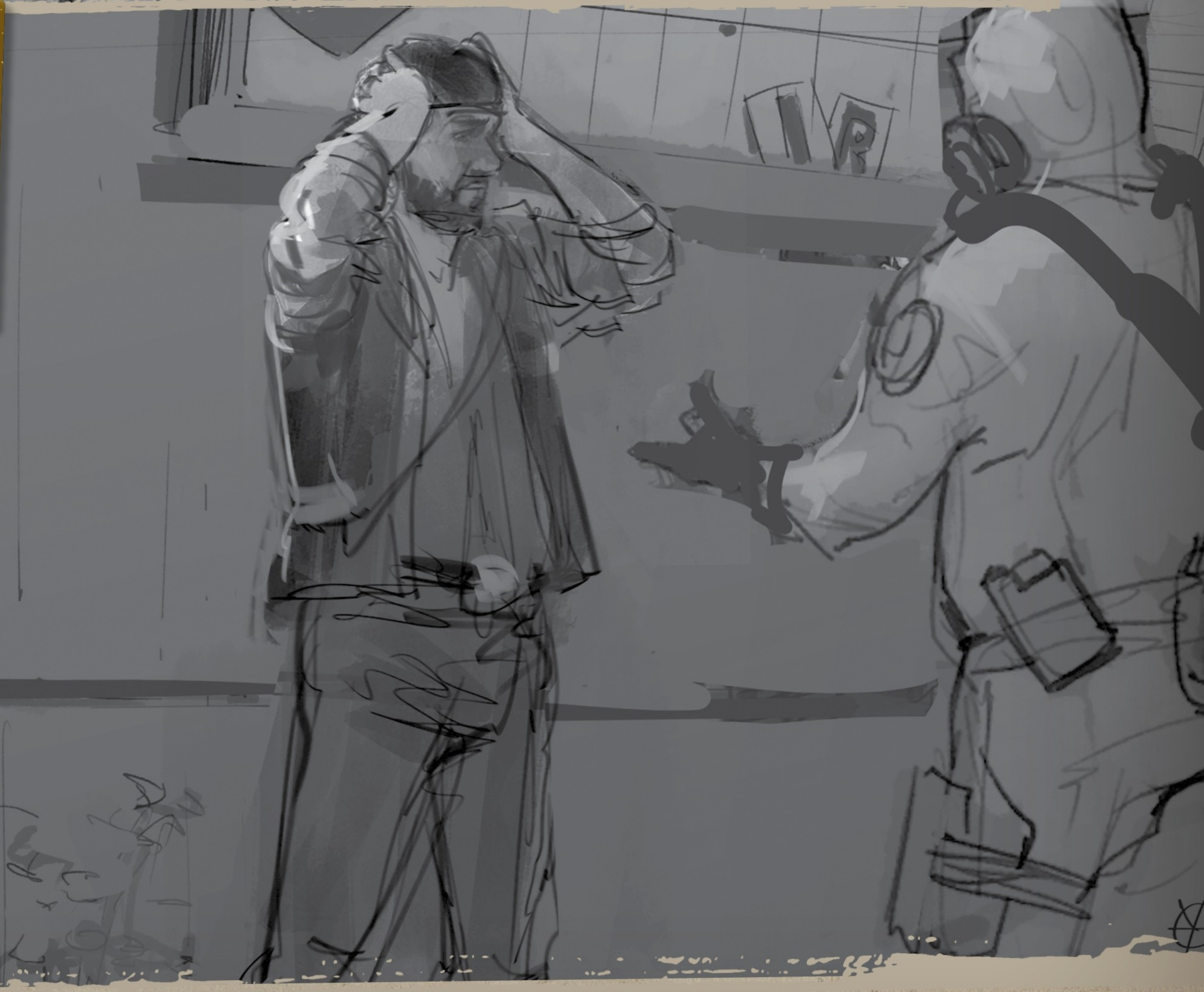




Early on, gameplay renders were often used by the concept team. Here they've painted in the NERO helos to show how they might look in the world.


CAUTION
BIOLOGICAL HAZARD
WARNING
QUARANTINE ZONE
FAREWELL, OR
QUARANTINE CHECKPOINT
TRANSPORTATION OF ANIMALS, PLANTS, MEATS, AND ORGANIC FOOD MATERIALS IS STRICTLY PROHIBITED
PLEASE OPEN YOUR CAR TRUNK FOR INSPECTION
UNDER THE AUTHORITY OF:
THE NATIONAL EMERGENCY RESPONSE ORGANIZATION
NATIONAL EMERGENCY RESPONSE ORGANIZATION
SLOW DOWN
CHECKPOINT AHEAD

Various NERO warning signs.

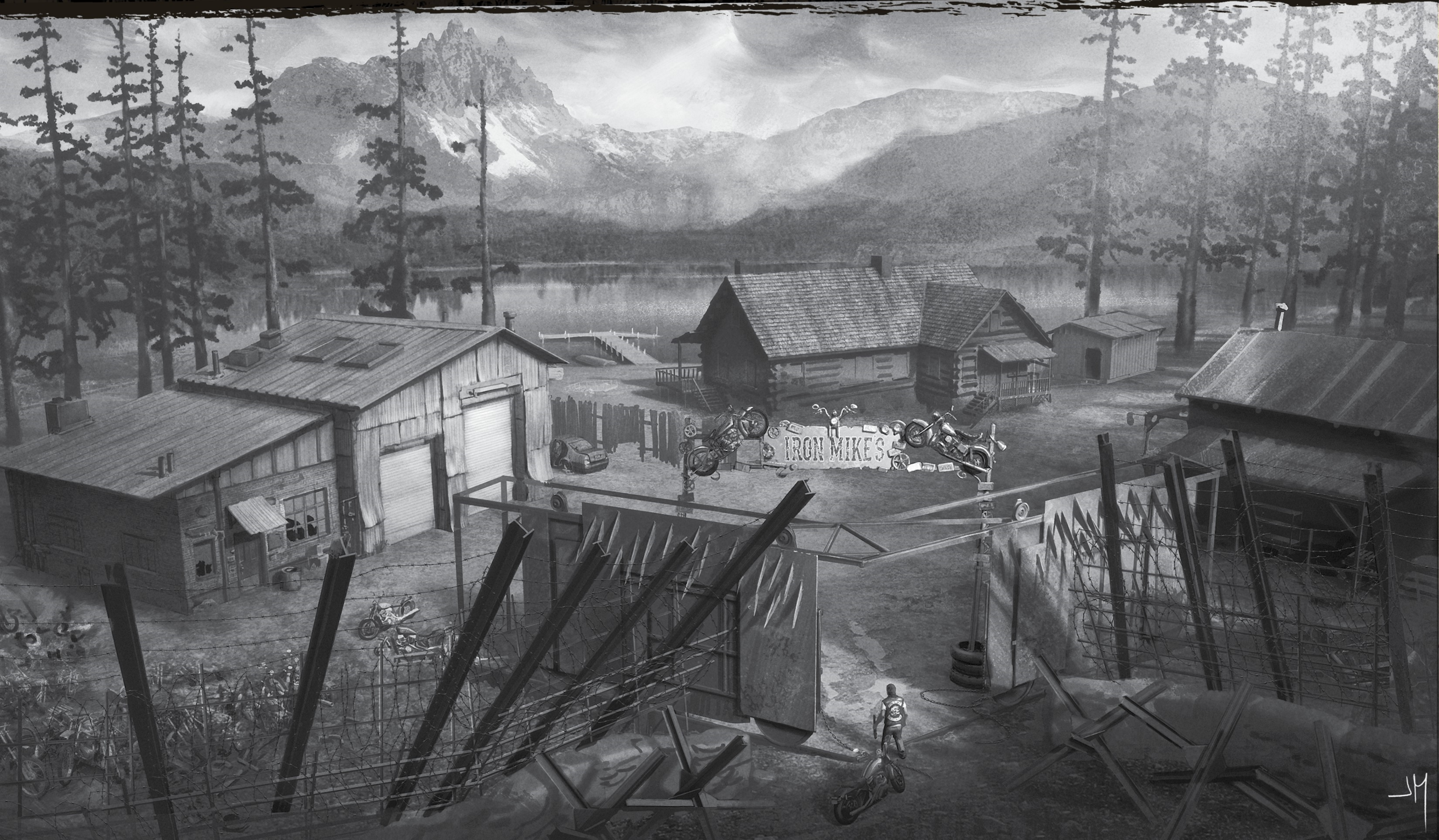


Storyboard for the scene where O'Brian gives Deacon the bad news about Sarah.

WE'VE ALL DONE THINGS

MUCH OF ACT TWO in *Days Gone* is spent in the Lost Lake Valley and Iron Butte wilderness. Here is where we meet Iron Mike, who serves as the voice of Deacon's conscience. In accepting Deacon and Boozer back into the Lost Lake encampment—months after he had given Deacon the boot for taking credits from Tucker for delivery of forced workers—Iron Mike says, "I know what kinda man he is, what he's done. He done any worse than you? We've all done things we're not proud of." Forgiveness and second chances are hard to come by in this world, and Iron Mike's camp may be the only place you can get them.

It is here that Deacon begins a long road to recovering some of the humanity he has lost as he works to help make the area safer, sealing up caves, protecting the camp, fighting Rippers, and helping to restore power. Of all the places in *Days Gone*, Lost Lake most embodies the things that make civilization worth saving: law and order tempered by humanity and hope for a better life . . . for everyone.

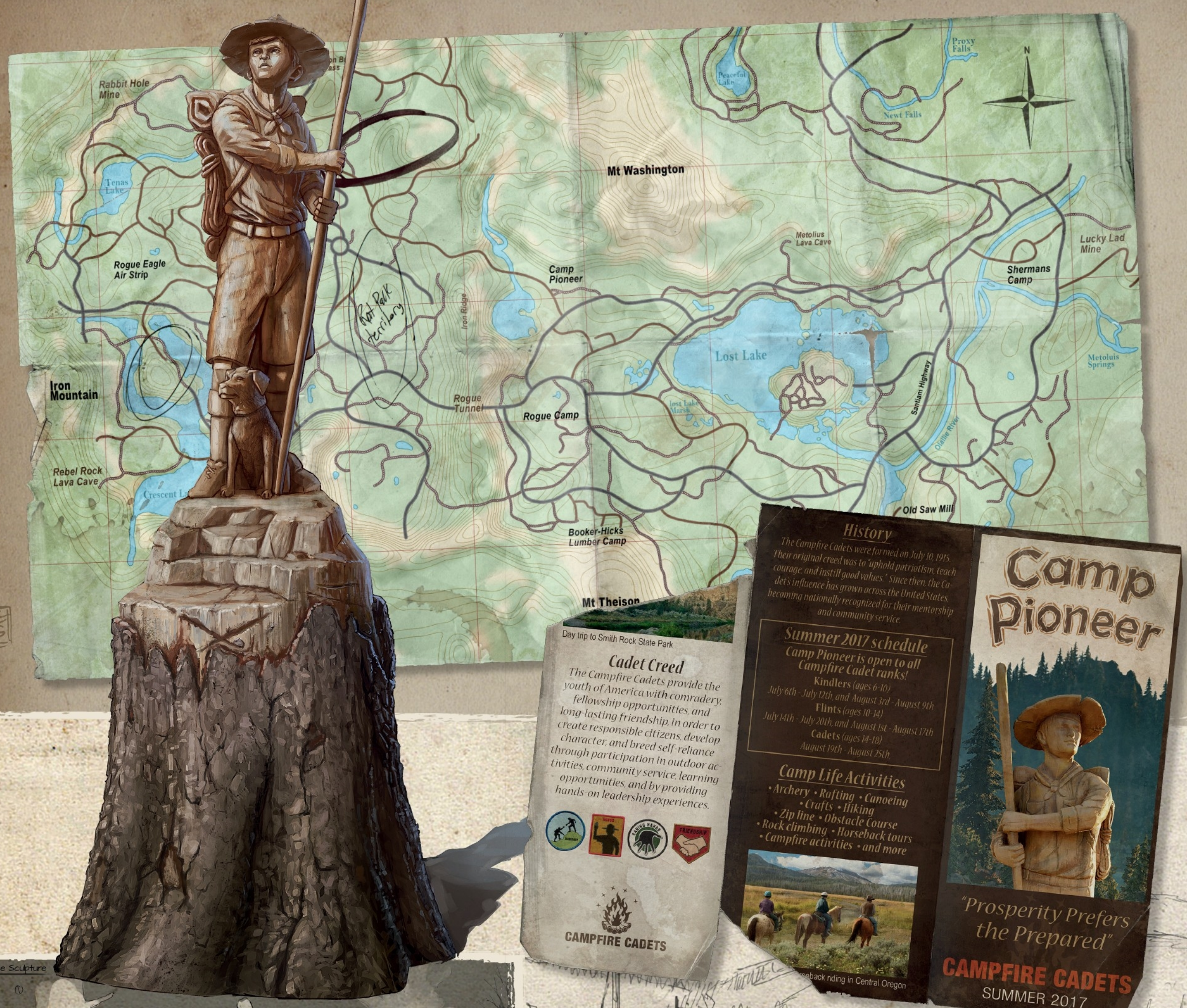


CAMP PIONEER

ELYSE LEMOINE, NARRATIVE GAME DESIGNER:

The Campfire Cadets began with an idea—what would scouting have looked like in the world of *Days Gone* before everything went to hell? What did their uniforms look like? Where did they meet, and what were their goals? Good world building is grounded in reality; it gives the player a point of reference, something to make it all come together. It's not enough just to copy an existing scouting group and slap another name on it. The Campfire Cadets have to feel real, like they could exist in our world too but still be something original to Farewell.

Though this project only took about a day, it's always amazing to see the impact of your writing and worldbuilding throughout the game, from the uniform concept art to the statue outside of Camp Pioneer to, finally, the in-game collectible brochure.


Rabbit Hole Mine
Tenas Lake
Mt Washington
Rogue Eagle Air Strip
Camp Pioneer
Metolius Lava Cave
Lost Lake
Shermans Camp
Lucky Lad Mine
Metolius Springs
Iron Mountain
Rogue Tunnel
Rogue Camp
Rebel Rock Lava Cave
Crescent L
Booker-Hicks Lumber Camp
Old Saw Mill
Mt Theison
Newt Falls
Proxy Falls
Santiam Highway
Olallie River
N
Rat Pack territory

Day trip to Smith Rock State Park

Cadet Creed

The Campfire Cadets provide the youth of America with comradery, fellowship opportunities, and long-lasting friendship, in order to create responsible citizens, develop character, and breed self-reliance through participation in outdoor activities, community service, learning opportunities, and by providing hands-on leadership experiences.

CAMPFIRE CADETS

History

The Campfire Cadets were formed on July 10, 1915. Their original creed was to "uphold patriotism, teach courage, and instill good values." Since then, the Cadet's influence has grown across the United States, becoming nationally recognized for their mentorship and community service.

Summer 2017 schedule

Camp Pioneer is open to all Campfire Cadet ranks!

Kindlers (ages 6-10)
July 6th - July 12th, and August 3rd - August 9th
Flints (ages 10-14)
July 14th - July 20th, and August 1st - August 17th
Cadets (ages 14-18)
August 19th - August 25th

Camp Life Activities

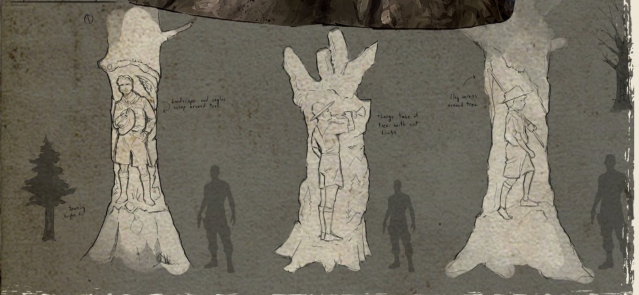
• Archery • Rafting • Canoeing • Crafts • Hiking • Zip line • Obstacle Course • Rock climbing • Horseback tours • Campfire activities • and more

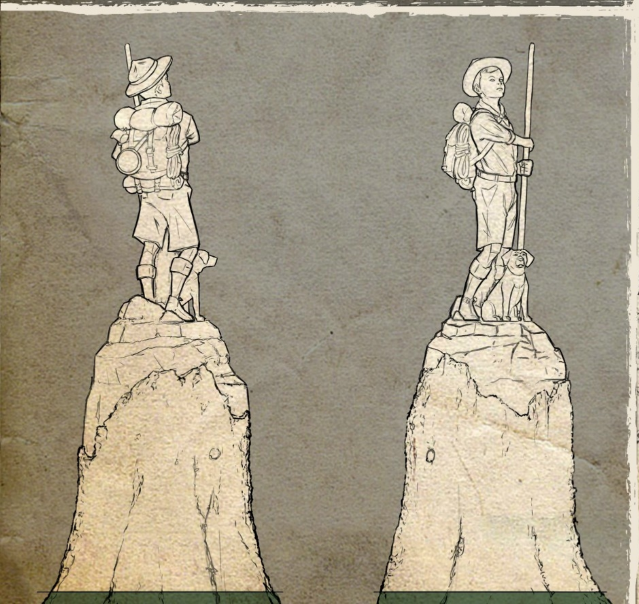
…seback riding in Central Oregon

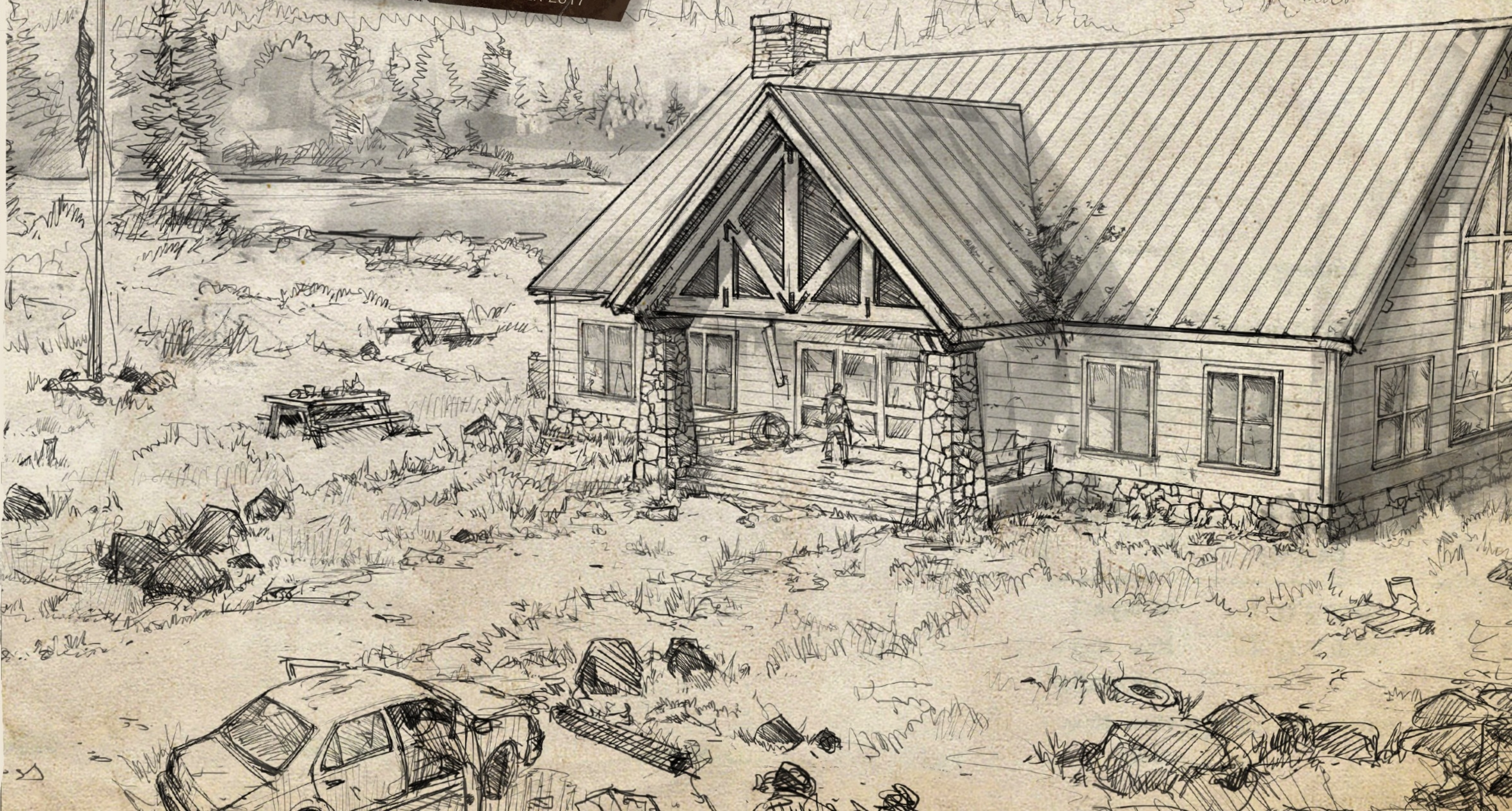
Camp Pioneer

"Prosperity Prefers the Prepared"

CAMPFIRE CADETS
SUMMER 2017

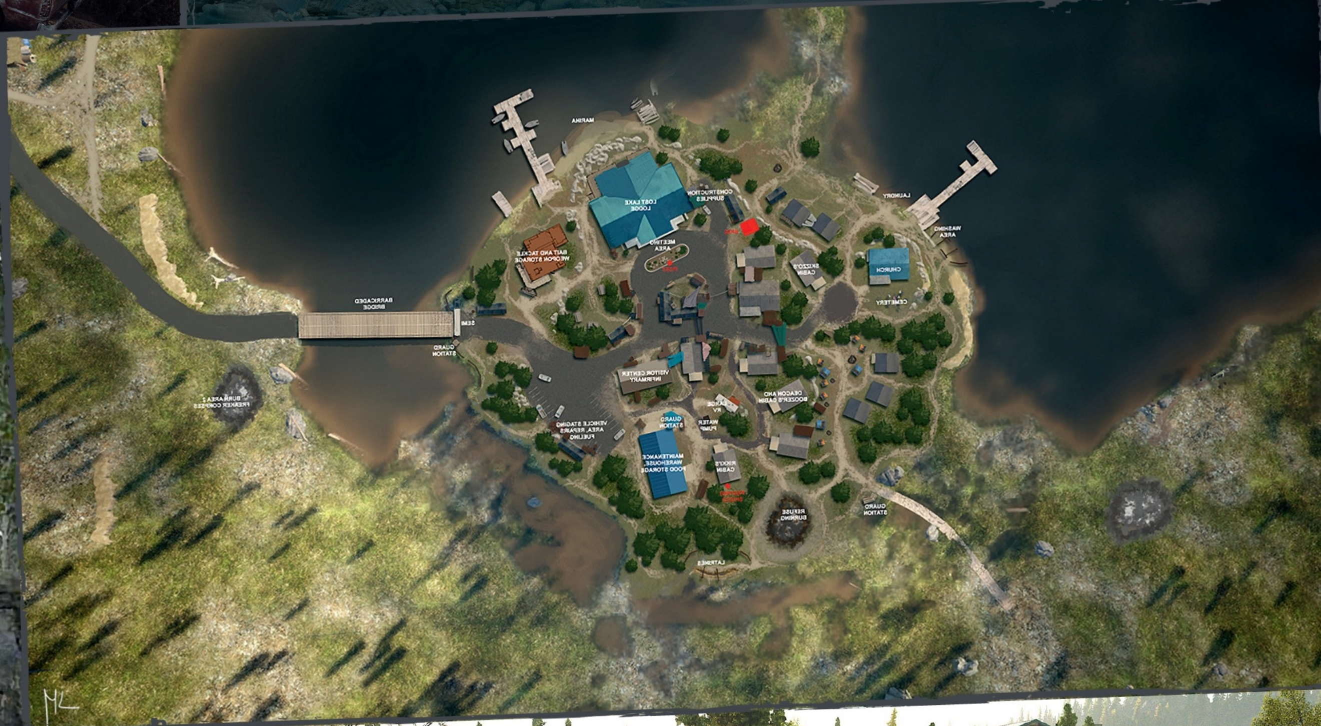

Boyscout Tree Sculpture
1
landscape and eagles wrap around tree
towering douglas fir
•Large base of tree with cut limbs
Flag wraps around tree




CAMP PIONEER DINING HALL (LOST LAKE)

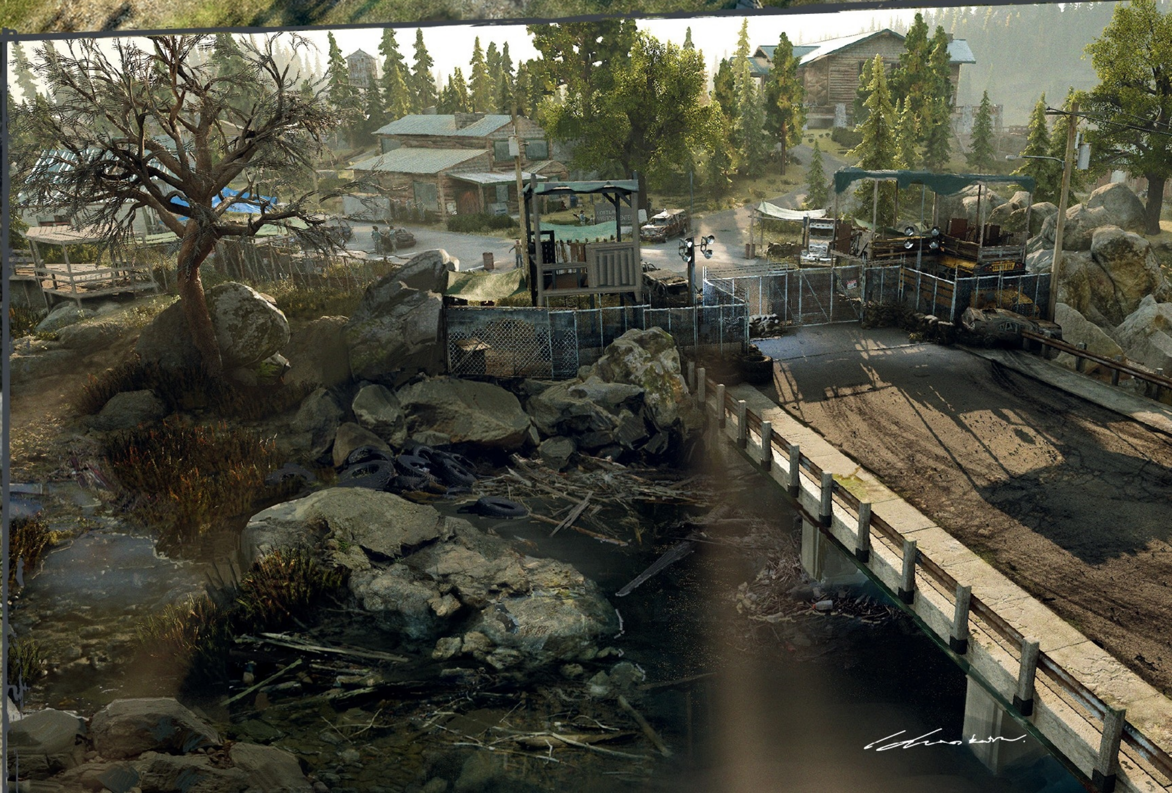
LOST LAKE

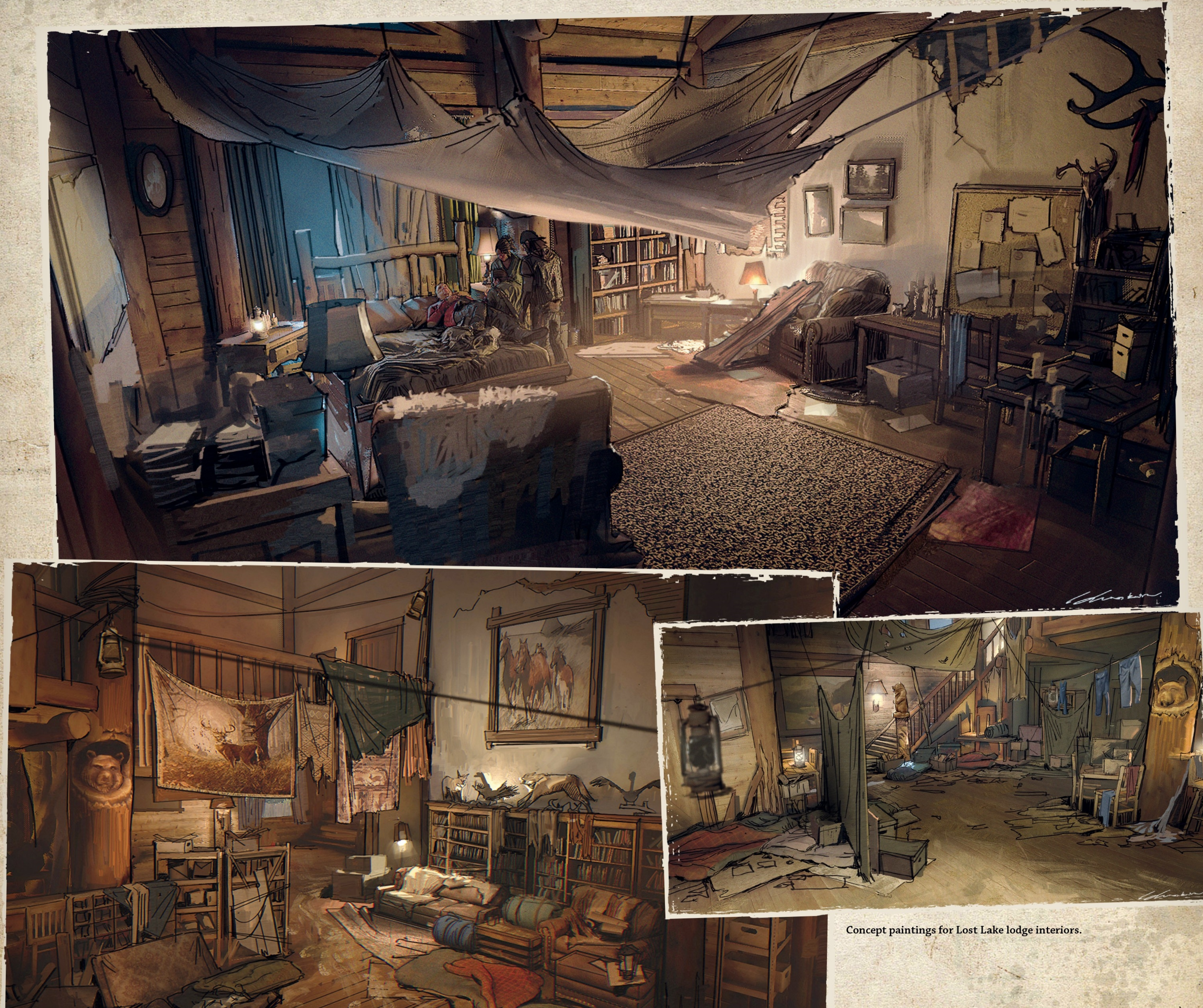
LOST LAKE
VISITOR CENTER


MARINA
LOST LAKE LODGE
CONSTRUCTION SUPPLIES
LAUNDRY
WASHING AREA
BAIT AND TACKLE WEAPON STORAGE
MEETING AREA
SKIZZO'S CABIN
CHURCH
CEMETERY
BARRICADED BRIDGE
SEMI
GUARD STATION
VISITOR CENTER INFIRMARY
DEACON AND BOOZER'S CABIN
LARGE RV
WATER PUMP
GUARD STATION
VEHICLE STAGING AREA, REPAIRS FUELING
MAINTENANCE WAREHOUSE, FOOD STORAGE
RIKKI'S CABIN
REFUSE BURNING
GUARD STATION
LATRINES

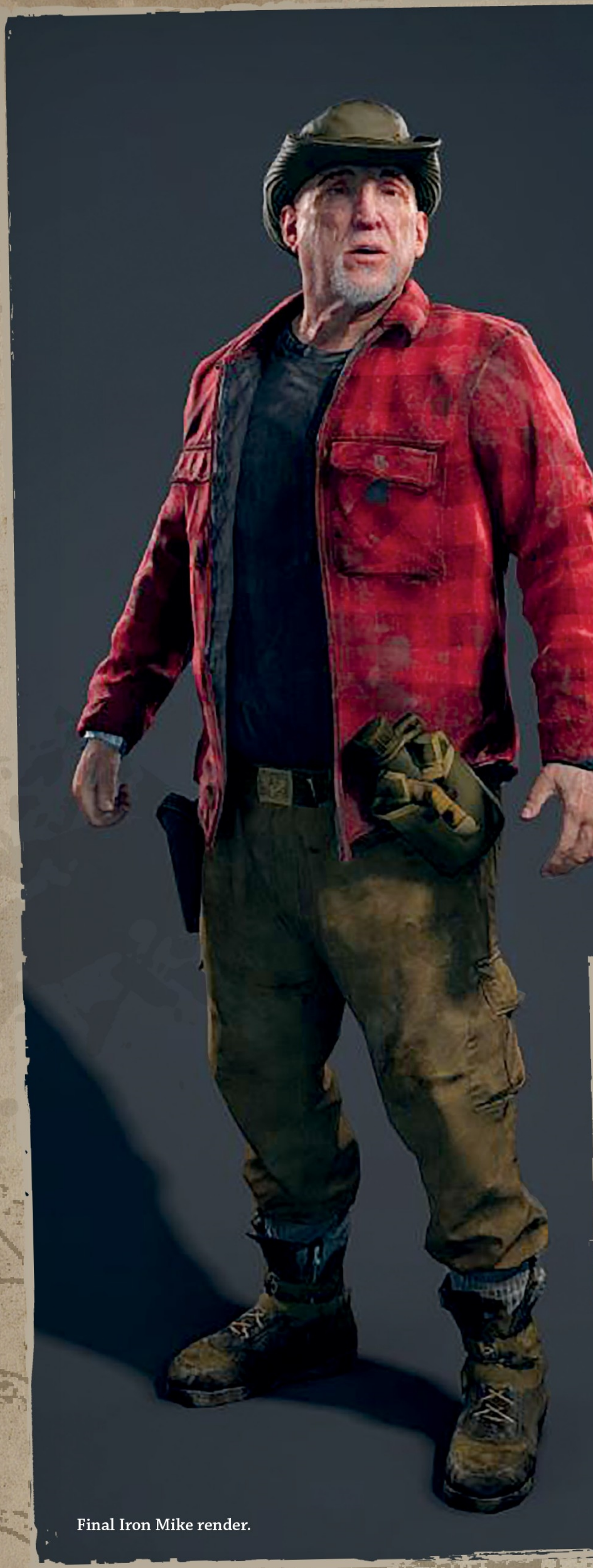
VISITO ENTER

Environment sketches and renders of the Lost Lake encampment.

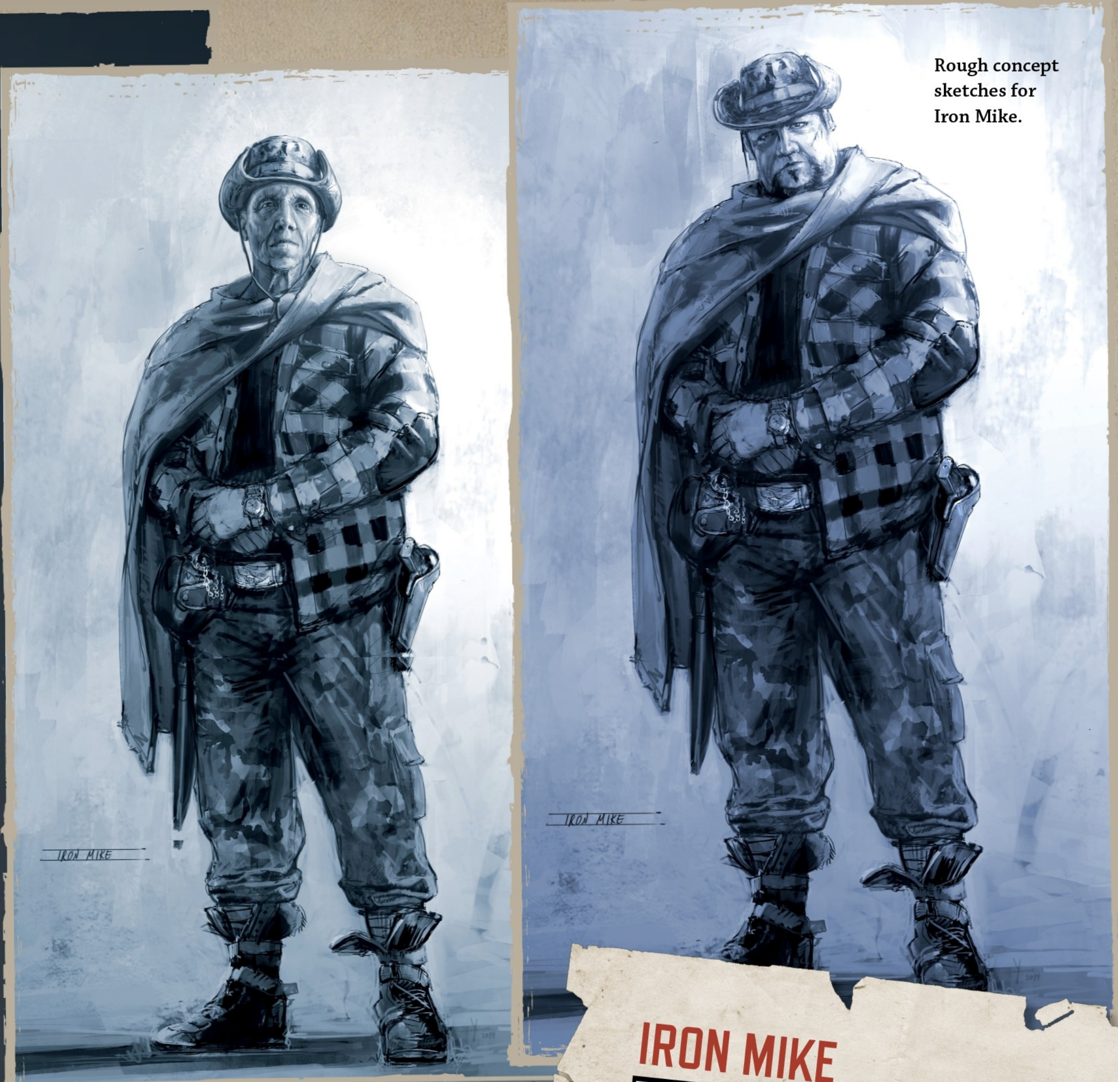




Concept paintings for Lost Lake lodge interiors.



Final Iron Mike render.



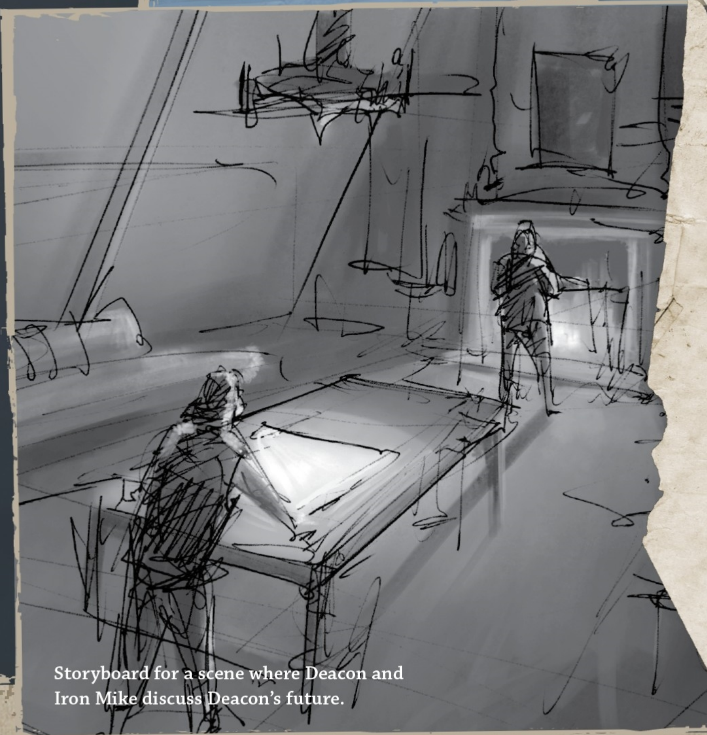
Rough concept sketches for Iron Mike.

IRON MIKE

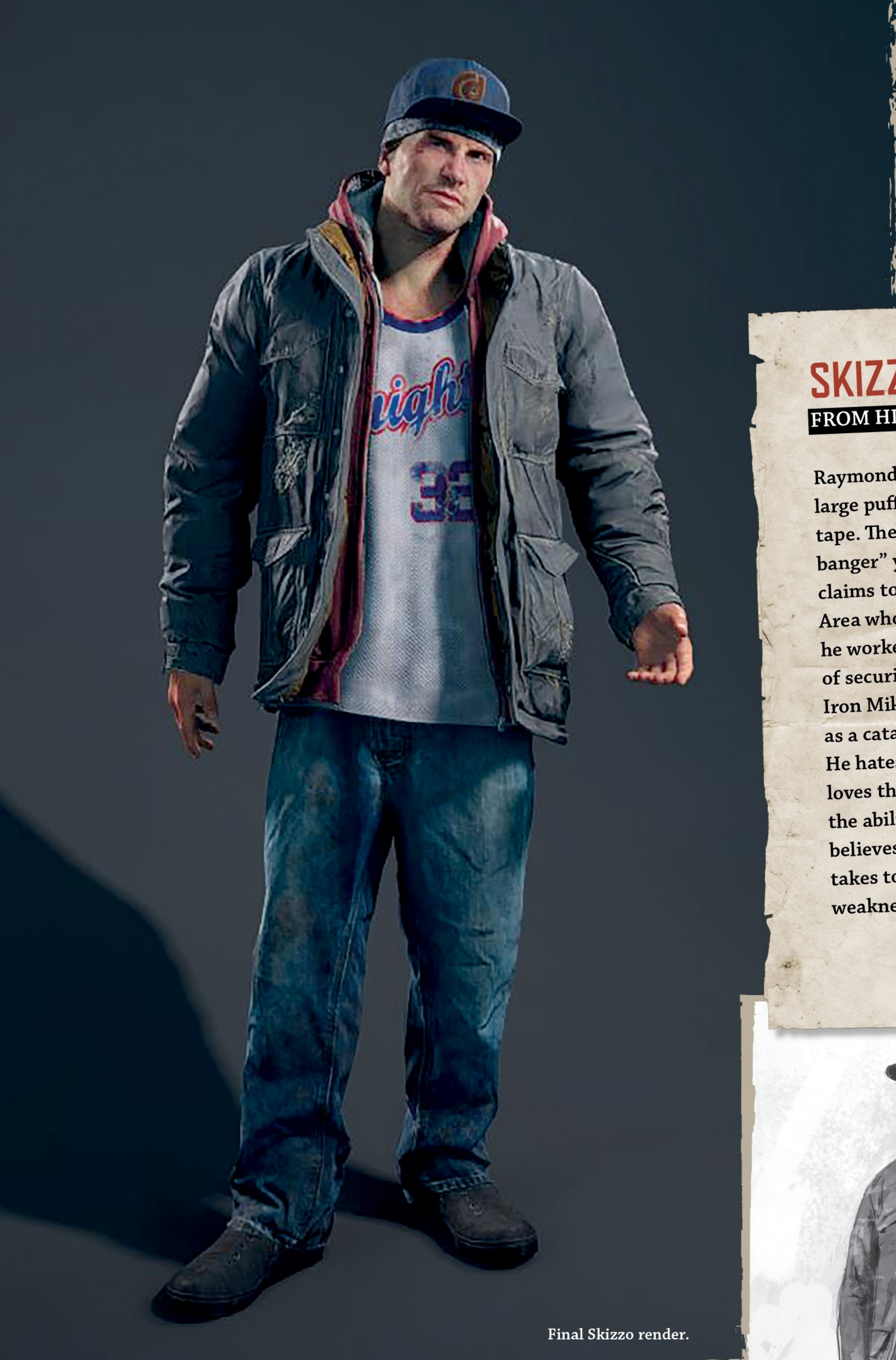
FROM HIS CASTING SHEET

J. "Iron" Mike Wilcox: sixties, male, large stature that says "wrestler" more than "beer drinker." Before retiring, Mike spent decades working for the Forest Service managing the wilderness in the Cascade Range, which he knows better than any man alive.

He is now the leader of the Lost Lake encampment and is doing his best to rebuild civilization. Men like Skizzo call Mike a pacifist because he refuses to go to war with the Rippers, but they don't know that Iron Mike is tormented by a secret from his past. One night as the world was ending, Mike took part in a massacre of a small town. Riddled with guilt, he now repudiates violence of any kind, risking the lives of those he is supposed to protect.



Storyboard for a scene where Deacon and Iron Mike discuss Deacon's future.

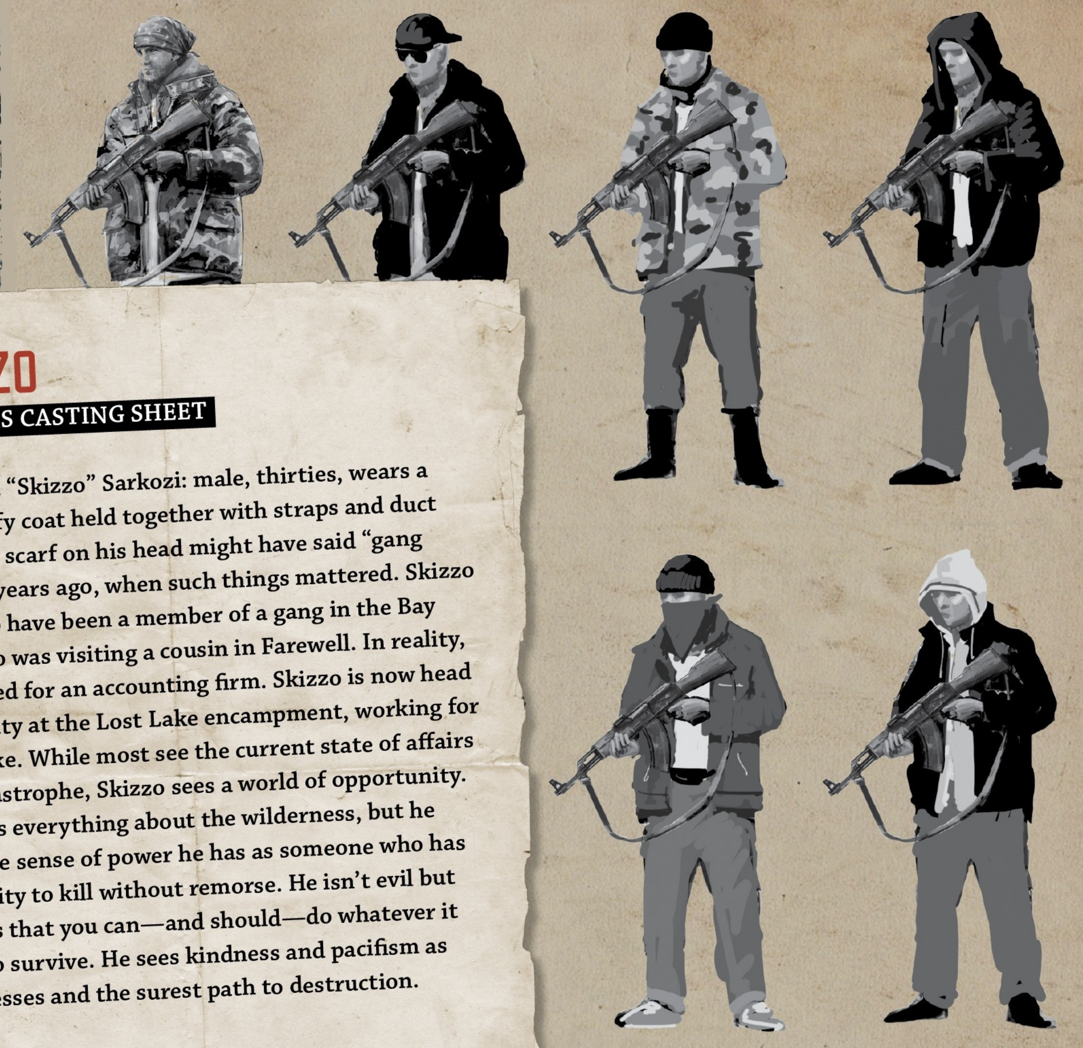


Final Skizzo render.

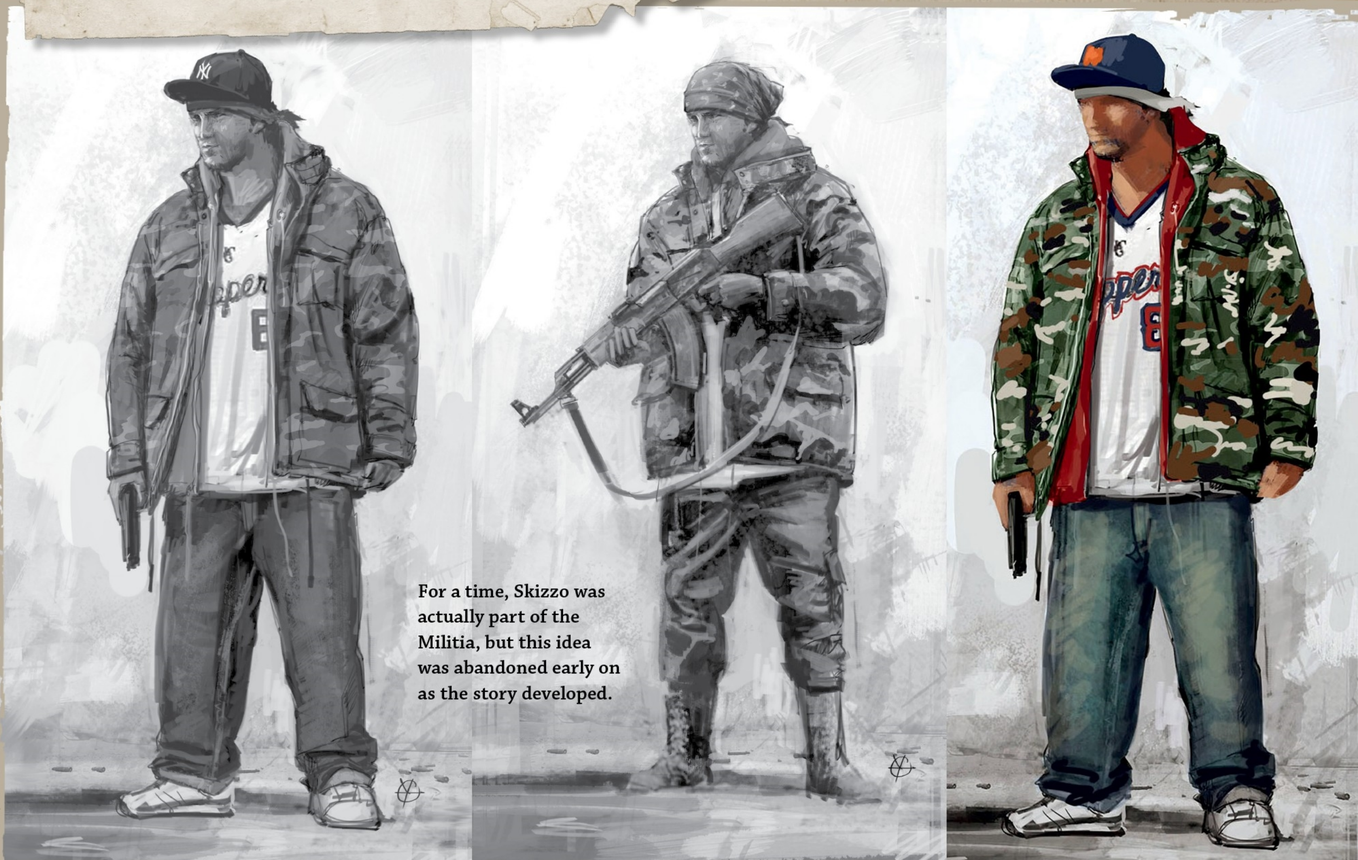
SKIZZO

FROM HIS CASTING SHEET

Raymond “Skizzo” Sarkozi: male, thirties, wears a large puffy coat held together with straps and duct tape. The scarf on his head might have said “gang banger” years ago, when such things mattered. Skizzo claims to have been a member of a gang in the Bay Area who was visiting a cousin in Farewell. In reality, he worked for an accounting firm. Skizzo is now head of security at the Lost Lake encampment, working for Iron Mike. While most see the current state of affairs as a catastrophe, Skizzo sees a world of opportunity. He hates everything about the wilderness, but he loves the sense of power he has as someone who has the ability to kill without remorse. He isn’t evil but believes that you can—and should—do whatever it takes to survive. He sees kindness and pacifism as weaknesses and the surest path to destruction.



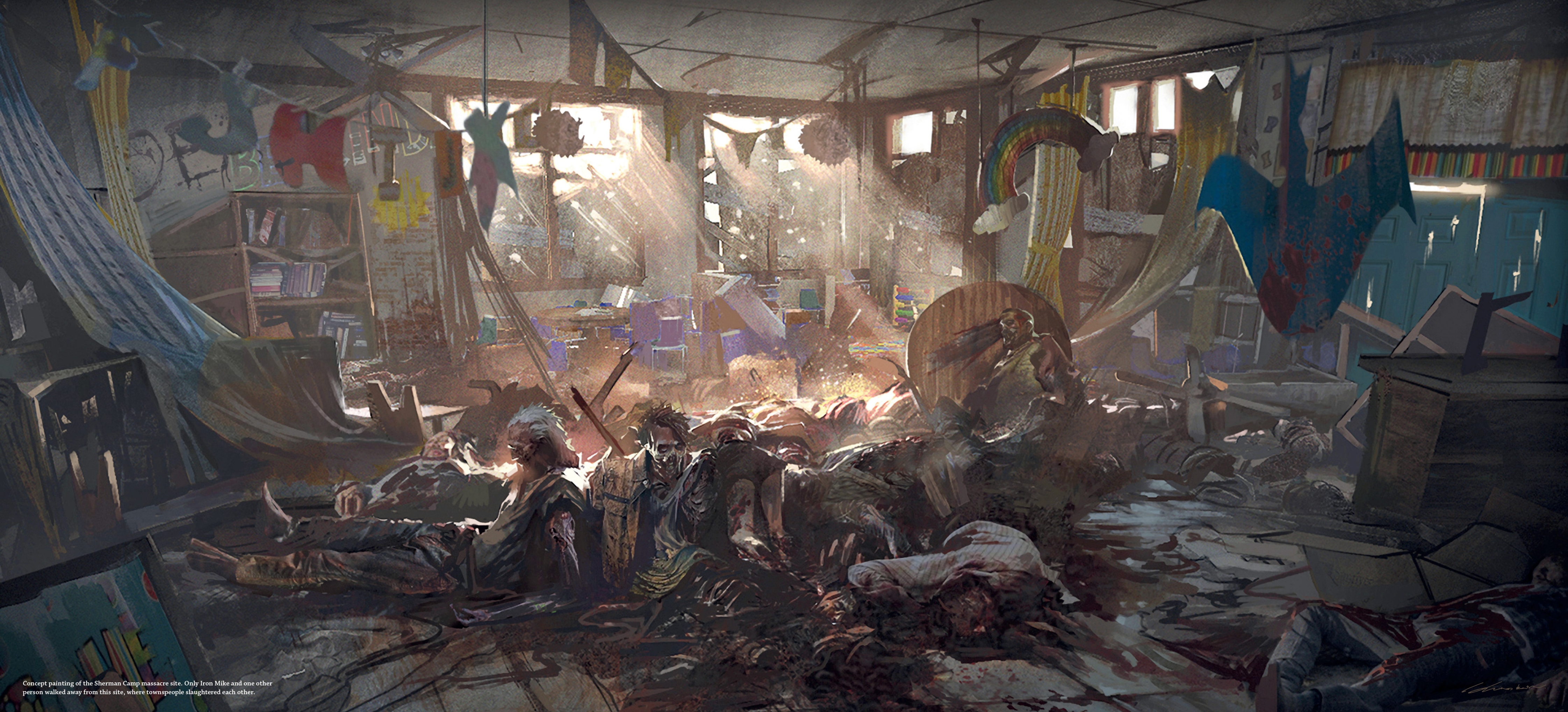
Early Skizzo development sketches.



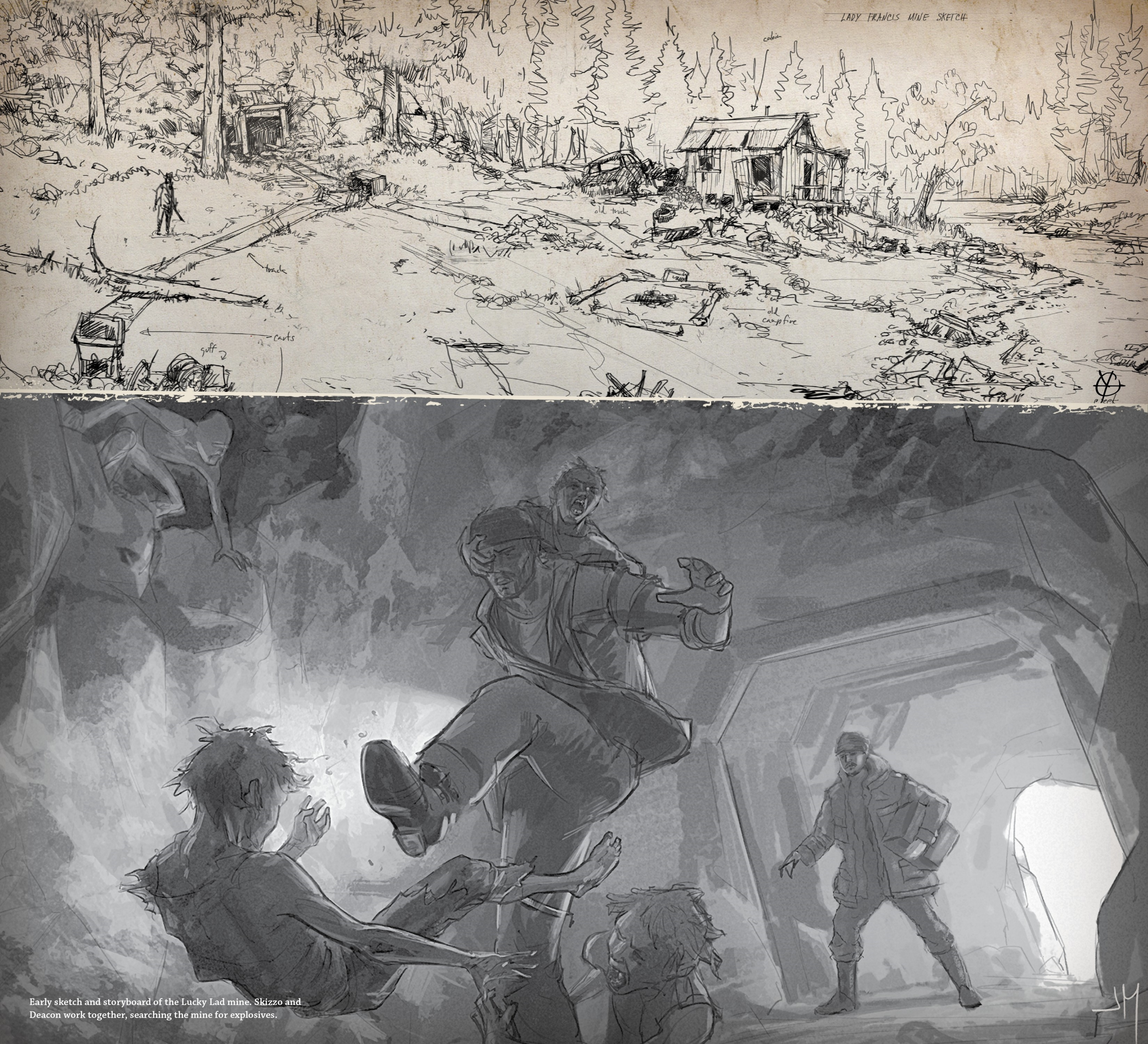
For a time, Skizzo was actually part of the Militia, but this idea was abandoned early on as the story developed.

GREGORY CALLAHAN, PRINCIPAL CHARACTER ARTIST:

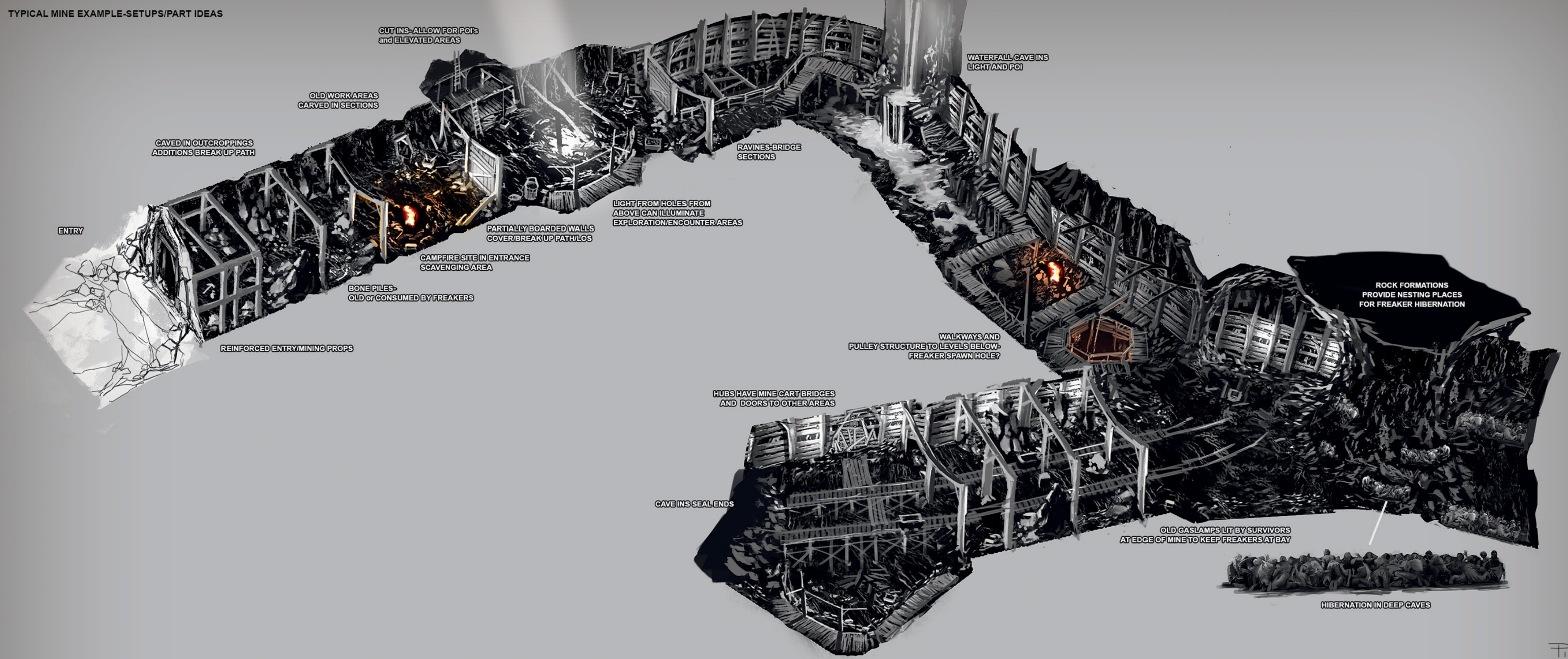
Skizzo is one of those characters that are just fun to work on. He has a lot of personality built into his character design. Even before he speaks, the viewer is already making assumptions based on his attire. The layering of his garments became especially difficult later in development. The oversized coat, jersey, and pants were eventually tailored back from the original design to help with clipping on animation poses and our real-time cloth. Later in development, Jason Spisak was cast to bring Skizzo’s over-the-top character design to life. This was especially exciting news, because Jason played my favorite character, Dante, in *Uncharted: Golden Abyss*.



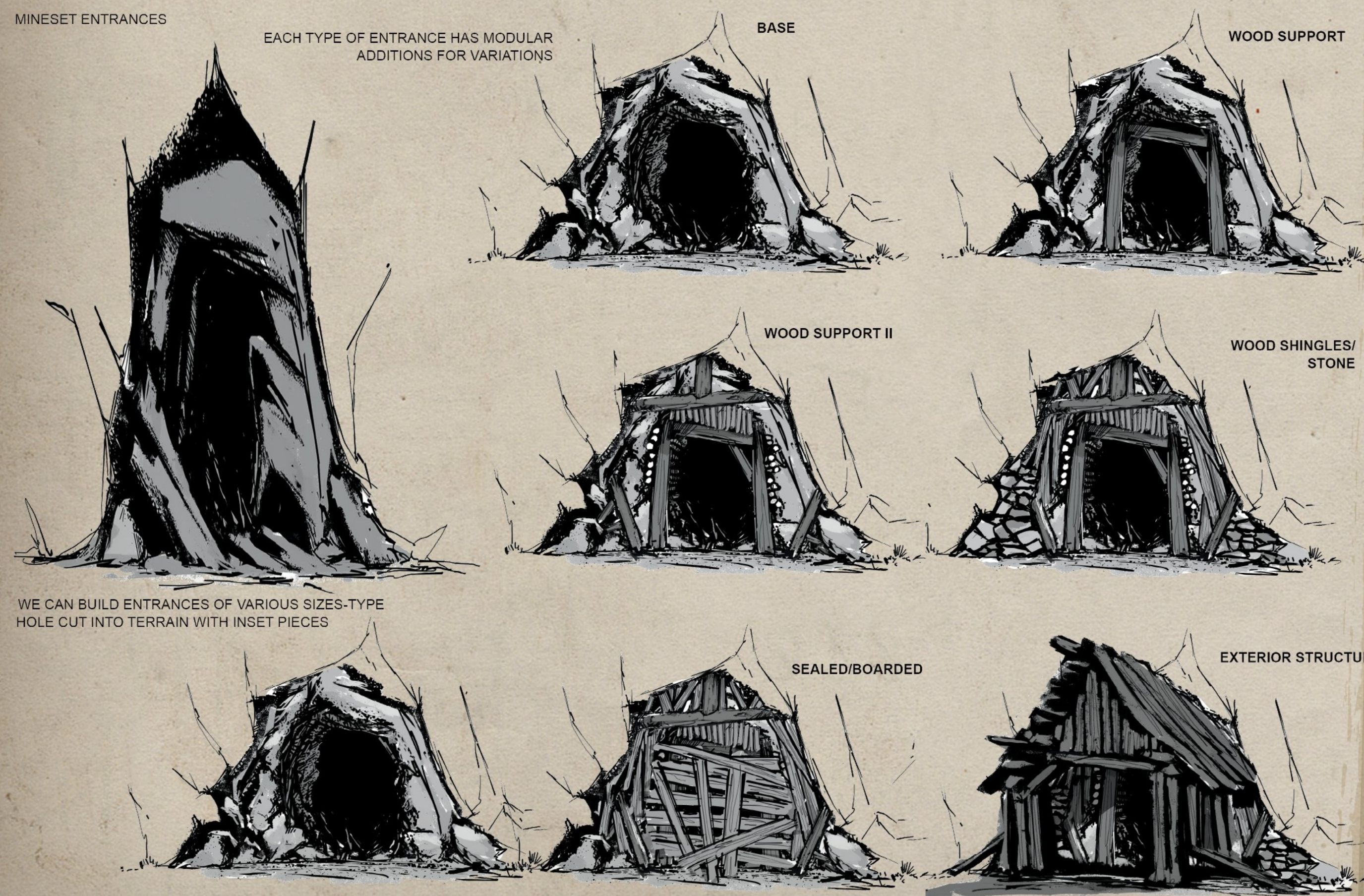
Concept painting of the Sherman Camp massacre site. Only Iron Mike and one other person walked away from this site, where townspeople slaughtered each other.


LADY FRANCIS MINE SKETCH
cabin
old truck
track
old campfire
carts
stuff

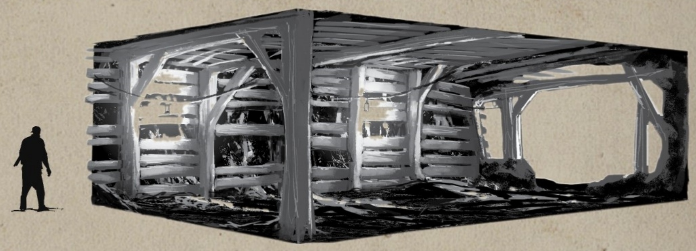
Early sketch and storyboard of the Lucky Lad mine. Skizzo and Deacon work together, searching the mine for explosives.


TYPICAL MINE EXAMPLE-SETUPS/PART IDEAS
CUT INS- ALLOW FOR POI's and ELEVATED AREAS
OLD WORK AREAS CARVED IN SECTIONS
CAVED IN OUTCROPPINGS ADDITIONS BREAK UP PATH
ENTRY
PARTIALLY BOARDED WALLS COVER/BREAK UP PATH/LOS
CAMPFIRE SITE IN ENTRANCE SCAVENGING AREA
BONE PILES- OLD or CONSUMED BY FREAKERS
REINFORCED ENTRY/MINING PROPS
WATERFALL CAVE INS LIGHT AND POI
RAVINES-BRIDGE SECTIONS
LIGHT FROM HOLES FROM ABOVE CAN ILLUMINATE EXPLORATION/ENCOUNTER AREAS
ROCK FORMATIONS PROVIDE NESTING PLACES FOR FREAKER HIBERNATION
WALKWAYS AND PULLEY STRUCTURE TO LEVELS BELOW- FREAKER SPAWN HOLE?
HUBS HAVE MINE CART BRIDGES AND DOORS TO OTHER AREAS
CAVE INS SEAL ENDS
OLD GASLAMPS LIT BY SURVIVORS AT EDGE OF MINE TO KEEP FREAKERS AT BAY
HIBERNATION IN DEEP CAVES
Piccolo

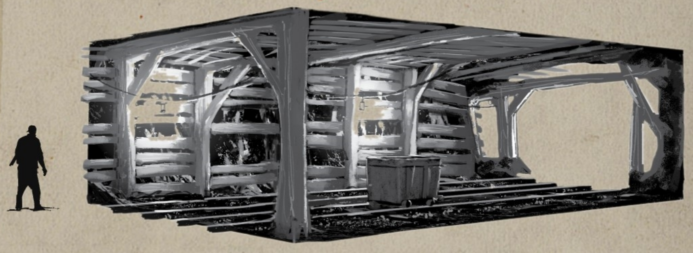
LADY FRANCIS MINE


MINESET ENTRANCES
EACH TYPE OF ENTRANCE HAS MODULAR ADDITIONS FOR VARIATIONS
BASE
WOOD SUPPORT
WOOD SUPPORT II
WOOD SHINGLES/ STONE
WE CAN BUILD ENTRANCES OF VARIOUS SIZES-TYPE HOLE CUT INTO TERRAIN WITH INSET PIECES
SEALED/BOARDED
EXTERIOR STRUCTURE

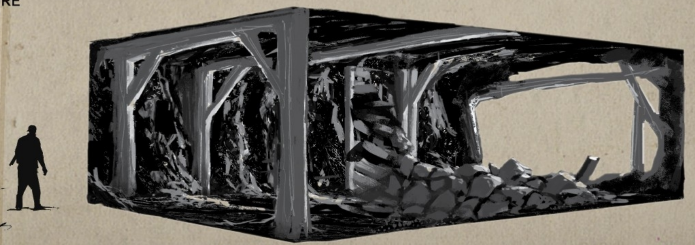
WOOD SIDE STRUCTURES/LIGHTING

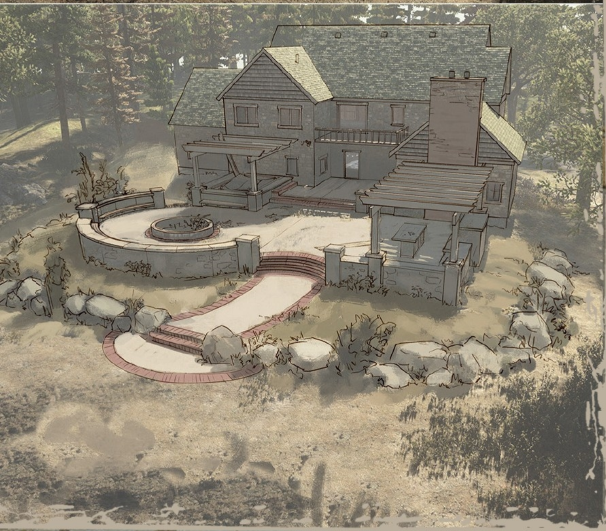


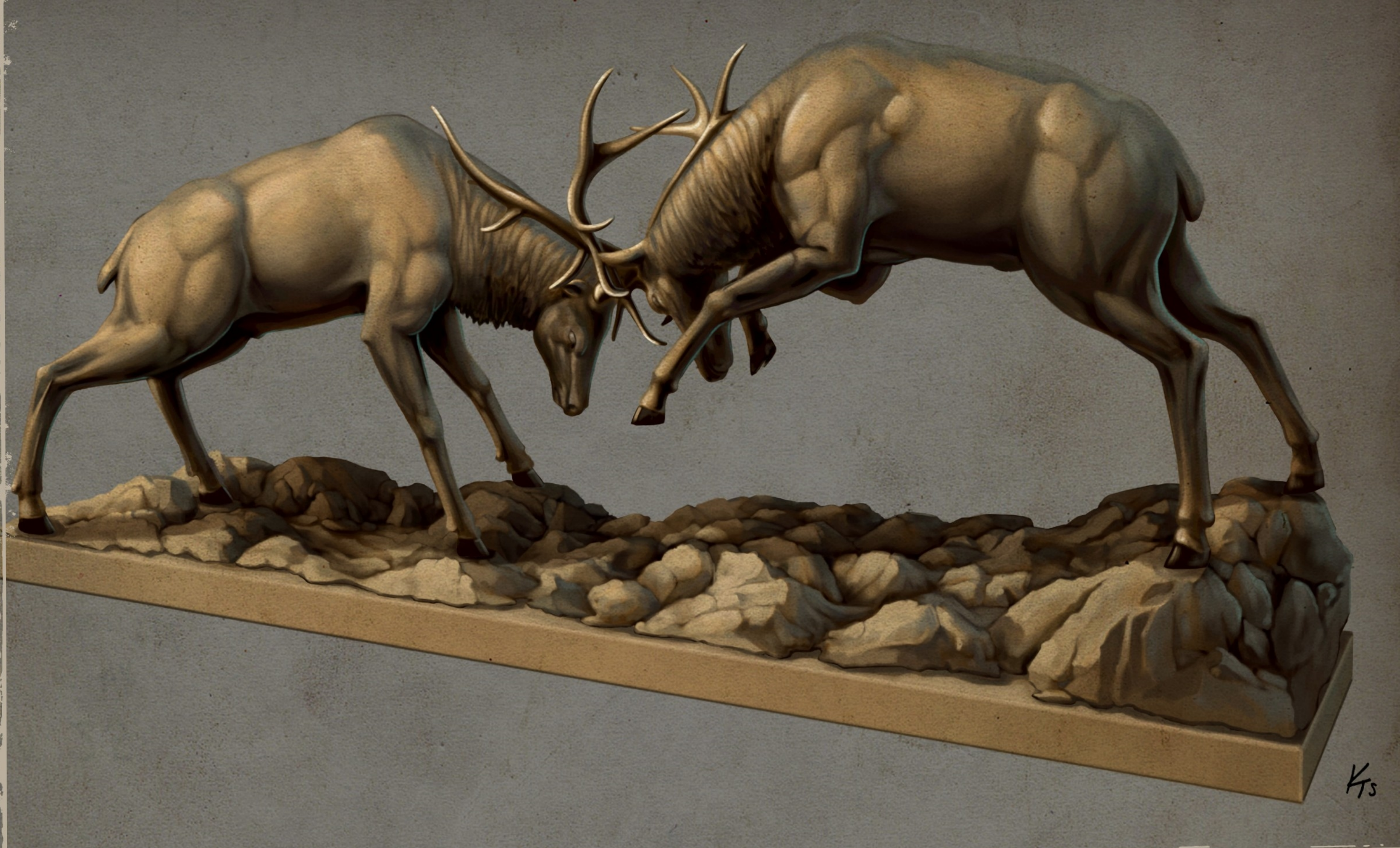
RAILS/CART SYSTEM

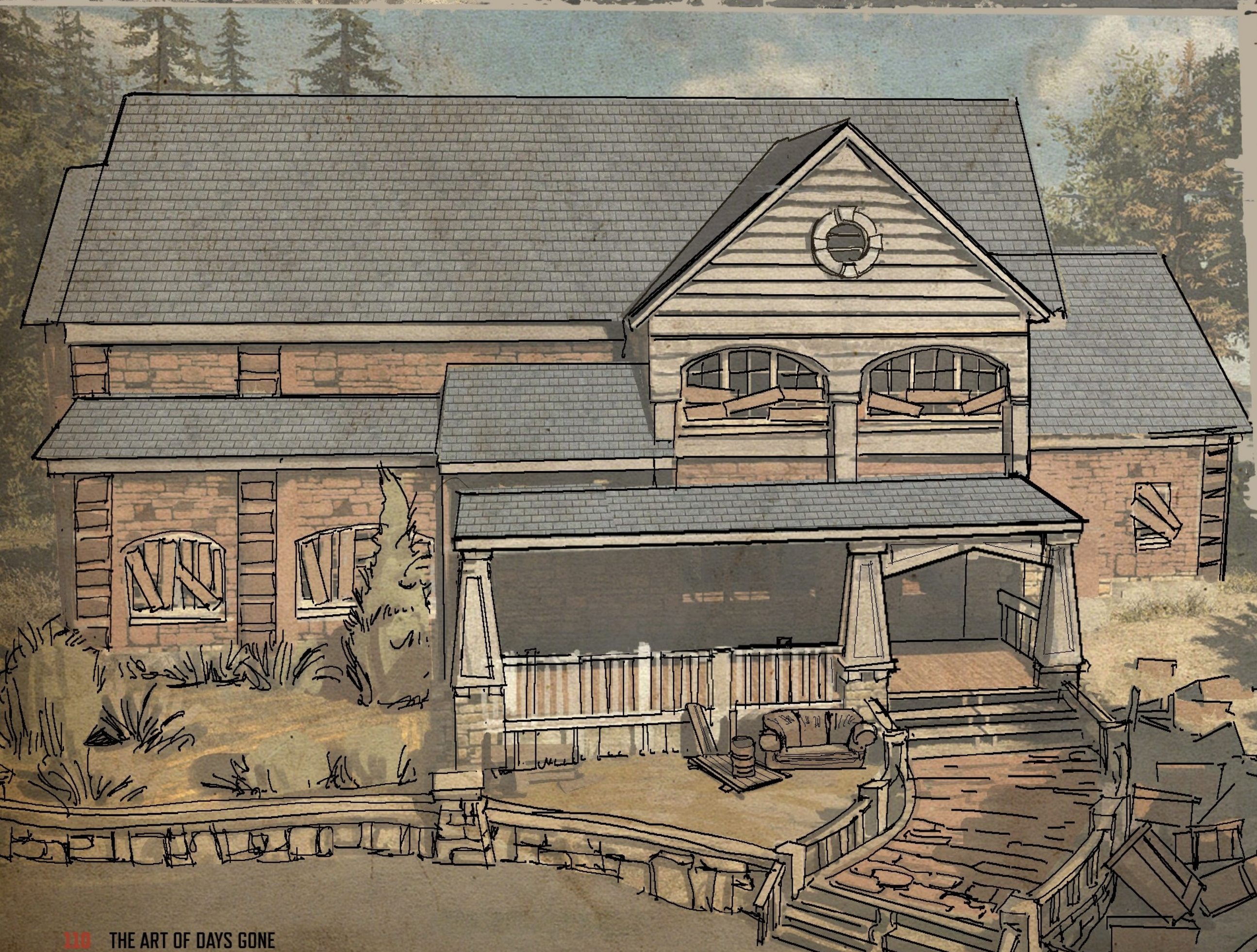


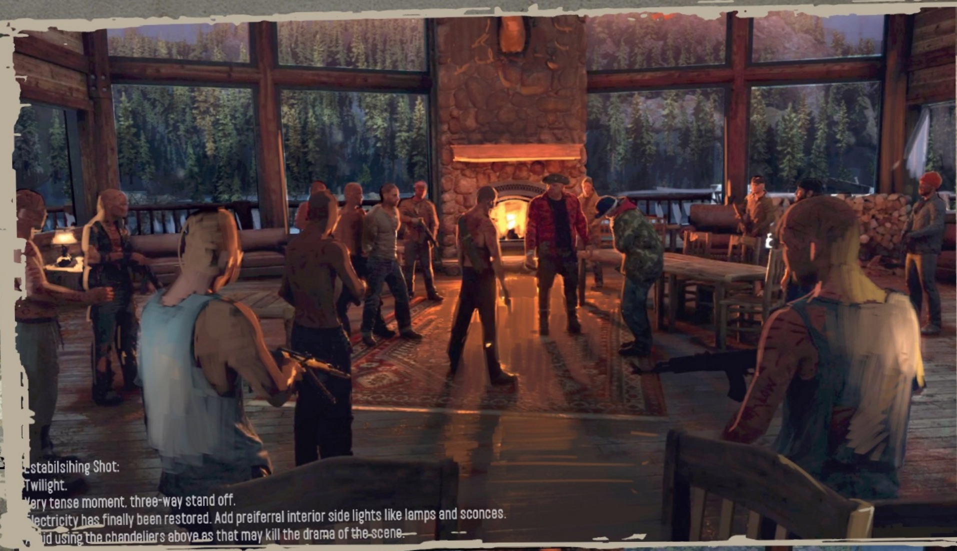
VARIETY OF CAVED IN SECTIONS,VARY PATH AND ARE MINOR TRAVERSALS



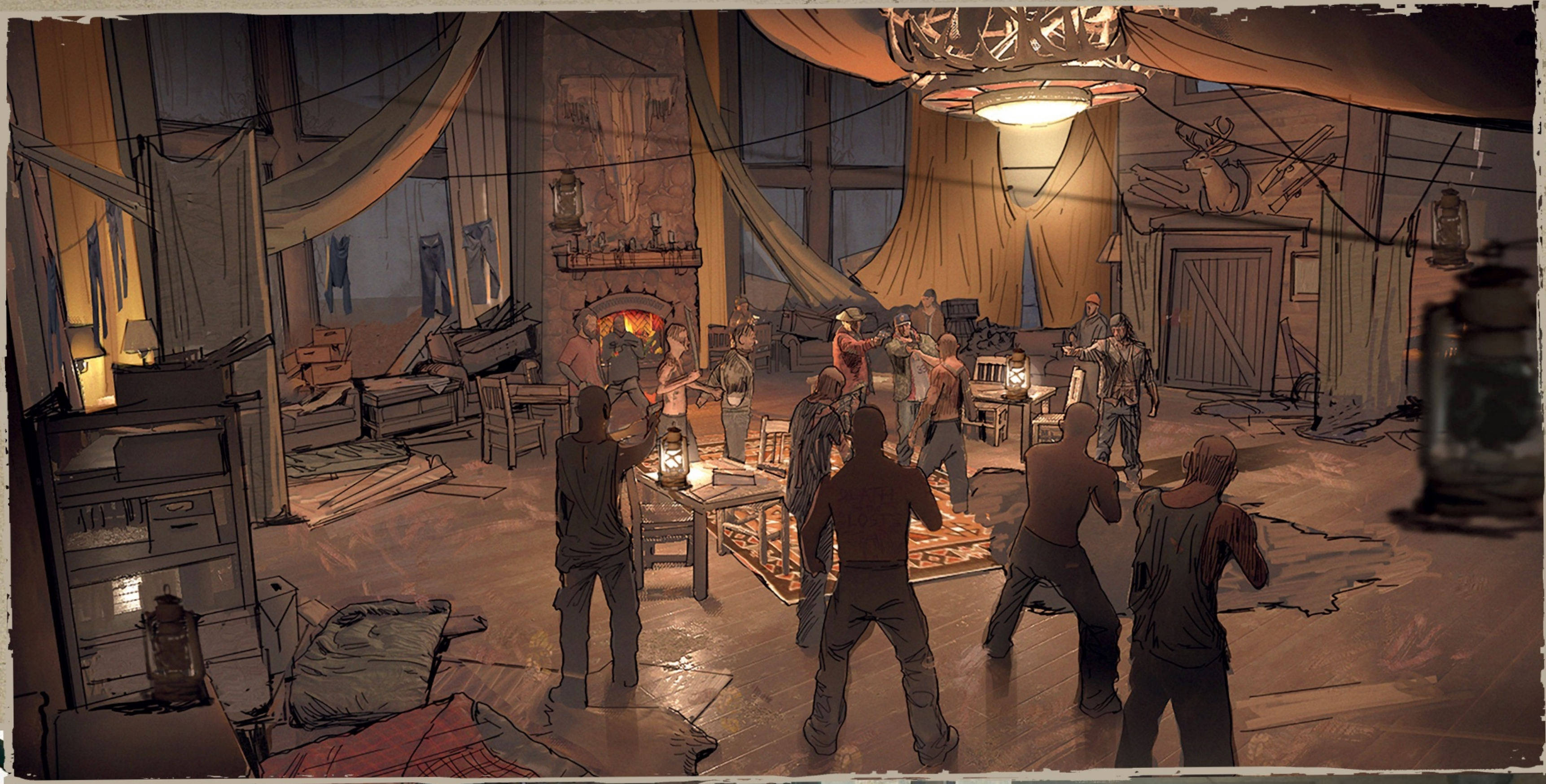








Estabilsihing Shot:
Twilight.
Very tense moment, three-way stand off.
lectricity has finally been restored. Add preiferral interior side lights like lamps and sconces.
id using the chandeliers above as that may kill the drama of the scene.



LIGHTING A CANDLE

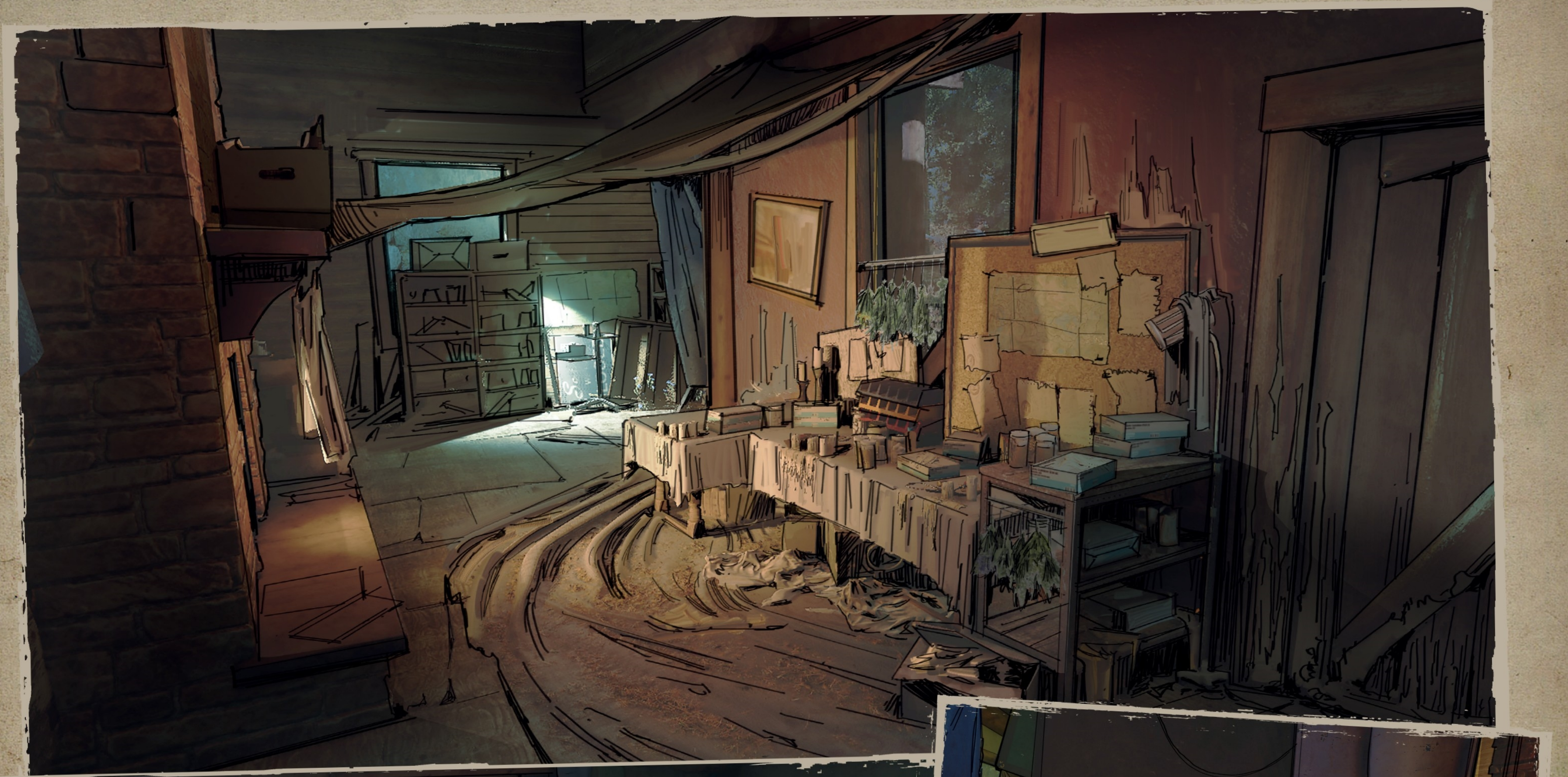
AN IMPORTANT THEME in *Days Gone* is searching for a reason to live. Two characters who embody this more than anyone are Rikki and Addy. Addison “Addy” Walker, forced into the role of doctor though she’s “only” a veterinarian, reveals her humanity when she tells Rikki to bring Boozer, who’s been badly injured, into the camp: “When a man is sick, a man is sick. We have to look out for each other. Baby, it’s all we got.” Helping others is her reason to live.

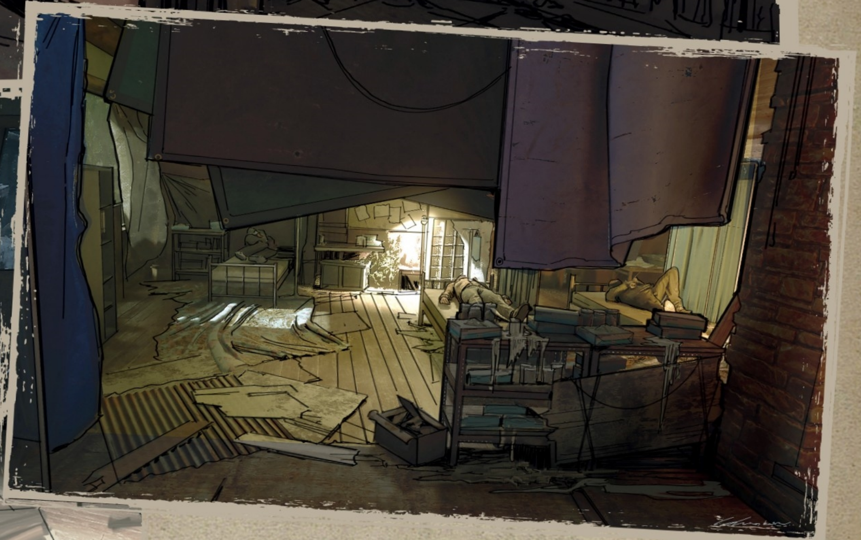
For Rikki, it’s all about rebuilding what they’ve lost. Explaining to Deacon why she stopped riding with him and Boozer, months before the start of *Days Gone*, she says, “I didn’t want to end up . . . trapped in the past, or running from it. I want to look forward, not back.”

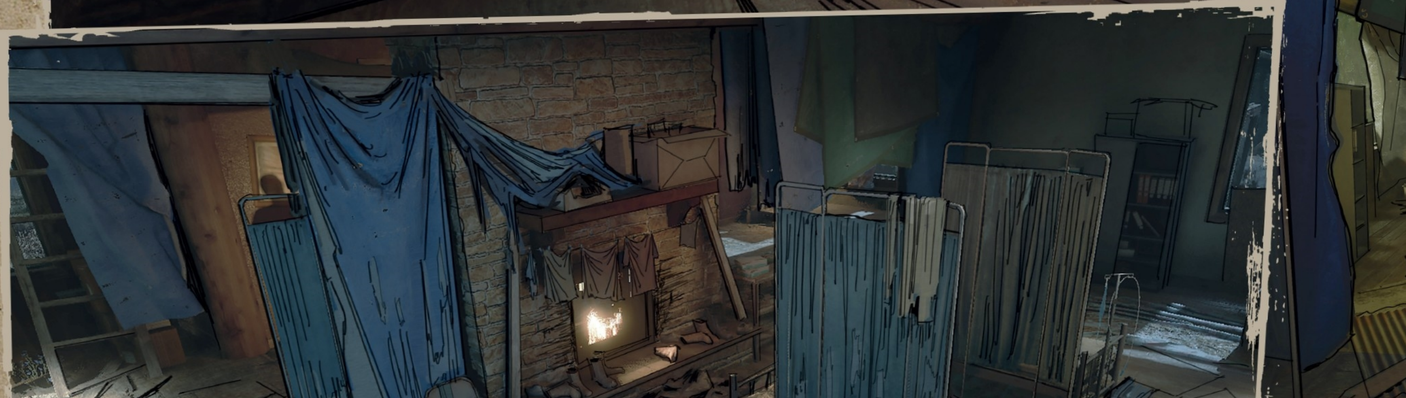
Rikki also explains to Deacon why it’s so important to get the lights on: “The old saying—‘it’s better to light one candle than curse the darkness.’ We’ve spent the last two years doing a whole lotta cursing. We get the lights on at Lost Lake? That’s lighting our first candle.”

Not ready to hear it, Deacon responds, “Lights attract all kinds of nasty bugs, and they make it way easier for ’em to find you.” It will take more than restoring electricity for Deacon to find his reason to live.

VISITOR CENTER
LOST LAKE
VISITOR CENTER
LOST LAKE NATIONAL WETLANDS
KTS

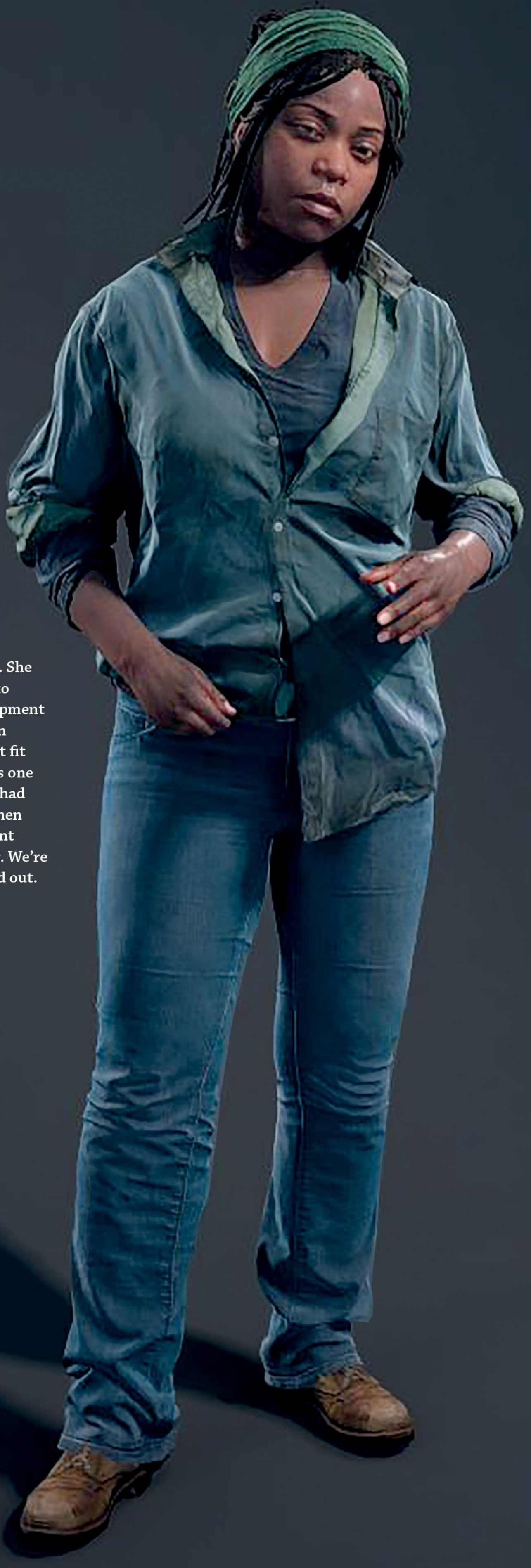






LOST LAKE INFIRMARY

In *Days Gone* the Lost Lake infirmary is the location of several important story events: Deacon is caught stealing antibiotics, Boozer loses his arm, and Deacon and Rikki have an intimate moment. Since it's an important story hub, we put a lot of work into designing its interior spaces.



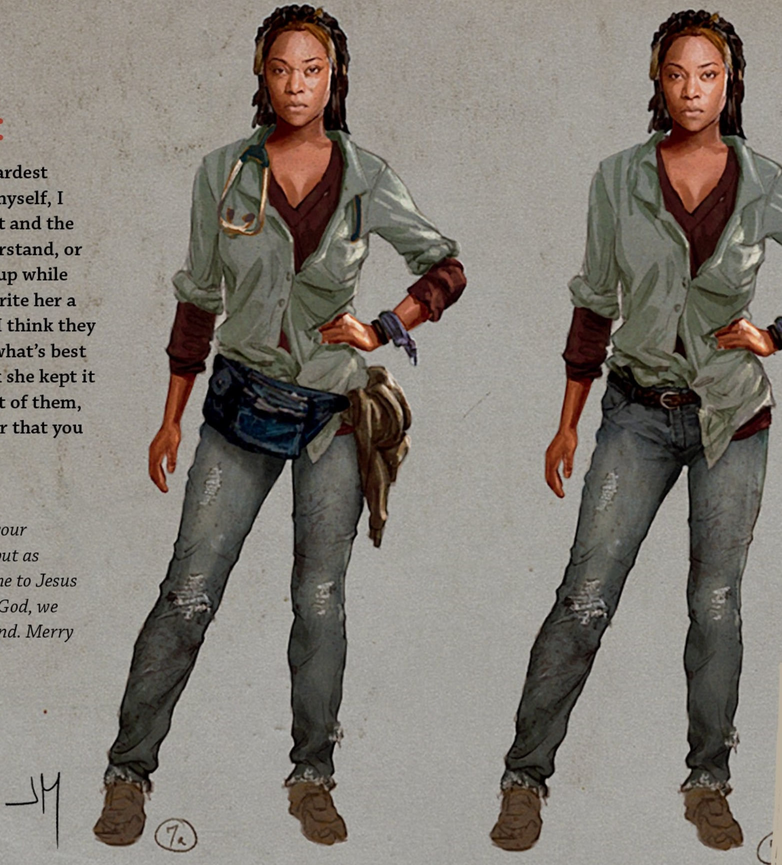
MIKE HANEY, SENIOR ARTIST:

I'm super happy with how Addy turned out. She wasn't necessarily a challenging character to make, especially at that point in the development cycle. But she was fun! We did her head scan first, but the actress they chose really didn't fit the body type that had been designed. She's one of the rare characters we created where we had an actual person stand on a platform and then scanned them. As a result, she has a different shape than the concept originally called for. We're very proud of how Addy's head maps turned out.

ELYSE LEMOINE, NARRATIVE GAME DESIGNER:

Addy's Christmas card was probably one of the hardest things I wrote for *Days Gone*. As a queer woman myself, I understand the strength that it takes to come out and the pain that you feel when your family doesn't understand, or even doesn't want to. A lot of questions cropped up while working on this collectible: Why did her family write her a card? Why did she keep it with her all this time? I think they sent it because they still love her and they want what's best for her (in their own misguided way). And I think she kept it because she loves them too and it's all she has left of them, but also because, sometimes, you need a reminder that you can't change who you are, and that it's okay.

Text by Elyse Lemoine:
"Addison—We're sorry if you felt attacked by us after your 'outburst' at Thanksgiving. We do love you very much, but as your parents, we must put our feet down. Until you come to Jesus and understand that you are straying from the path of God, we cannot have you at our table anymore. Please understand. Merry Christmas. Mom & Dad."



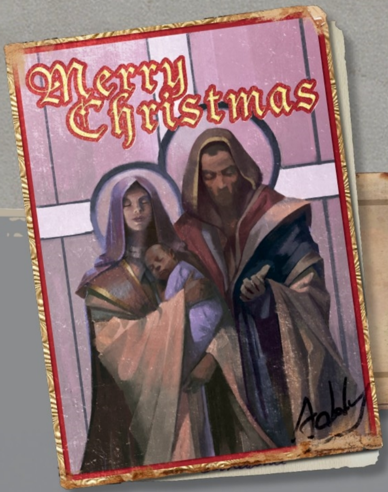
ADDISON "ADDY" WALKER

FROM HER CASTING SHEET

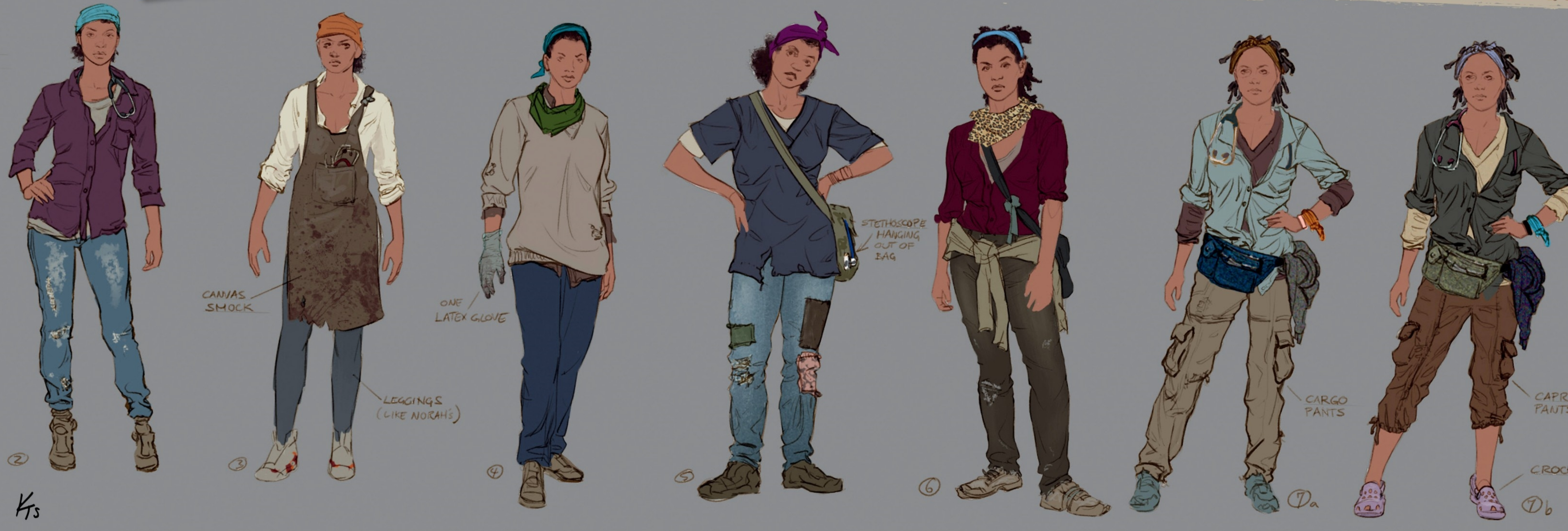
Female, black, mid thirties. Addy is a large, powerful woman. She is kind but does not suffer fools. She lives at the Lost Lake camp, along with a hundred or so others, who are all struggling to survive.

Addy is the camp doctor and speaks with the weariness of someone who has treated a lot of sick people in the last couple of years, watching most of them die.

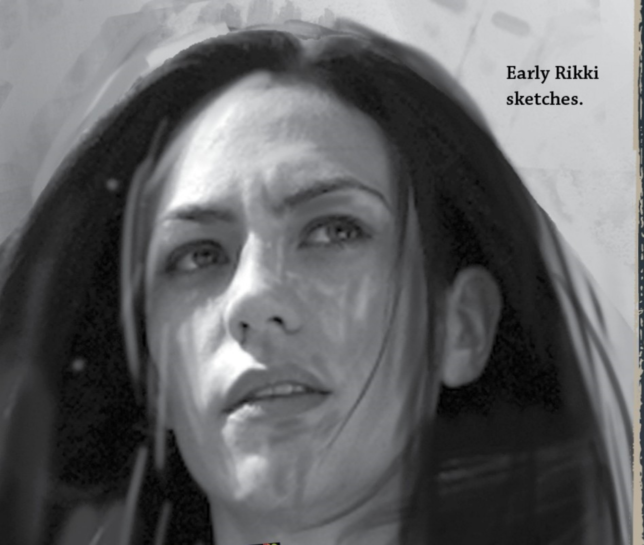
Her secret is that she isn't a doctor at all; her training is in veterinary medicine. Originally from Los Angeles, she moved to Oregon to go to veterinary school, where she specialized in domestic livestock—which are now long gone. Addy has feelings for Rikki but knows that Deacon and Rikki have a connection.

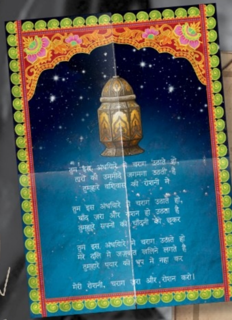


COLLECTIBLE: A Christmas card. One of the subtle stories told in *Days Gone* shows how the world can end in lots of different ways. Years before the pandemic, Addy went home for Thanksgiving and came out to her parents. It didn't go well.



Early Rikki sketches.





COLLECTIBLE: Hindi poem.
A gift from Rikki's mother.

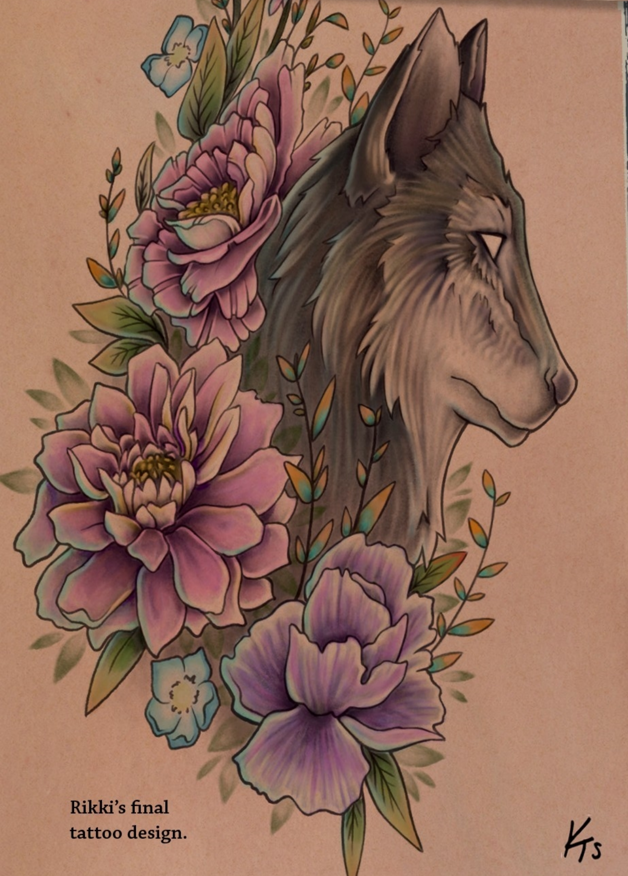
Text by Elyse Lemoine:

when you lift your lamp to the night sky
the hopes of the stars burn brighter
growing in the light of your faith

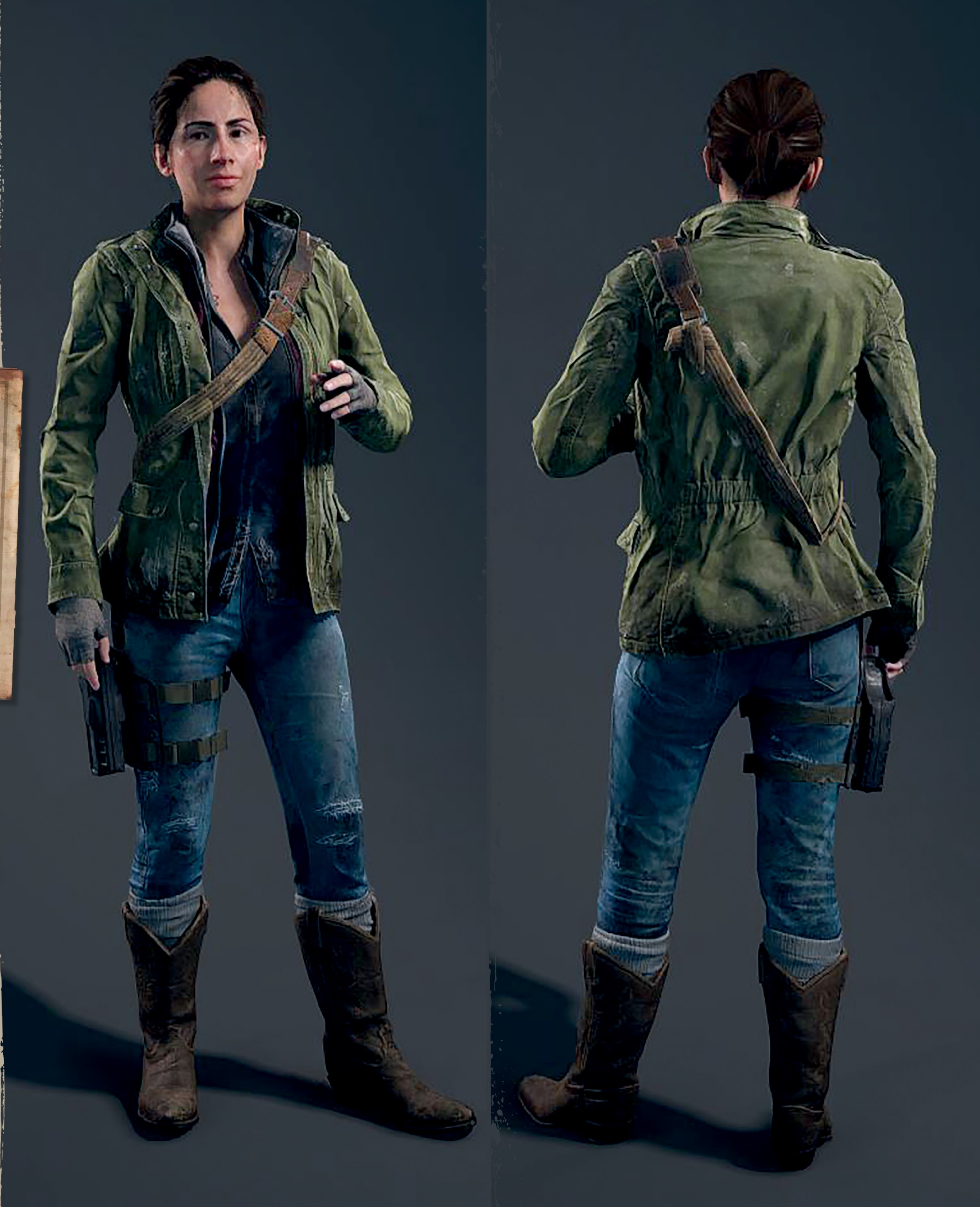
when you lift your lamp to the night sky
the shadows cast by the moon grow smaller
shrinking in the light of your dreams

when you lift your lamp to the night sky
the warmth in my heart becomes stronger
basking in the light of your love

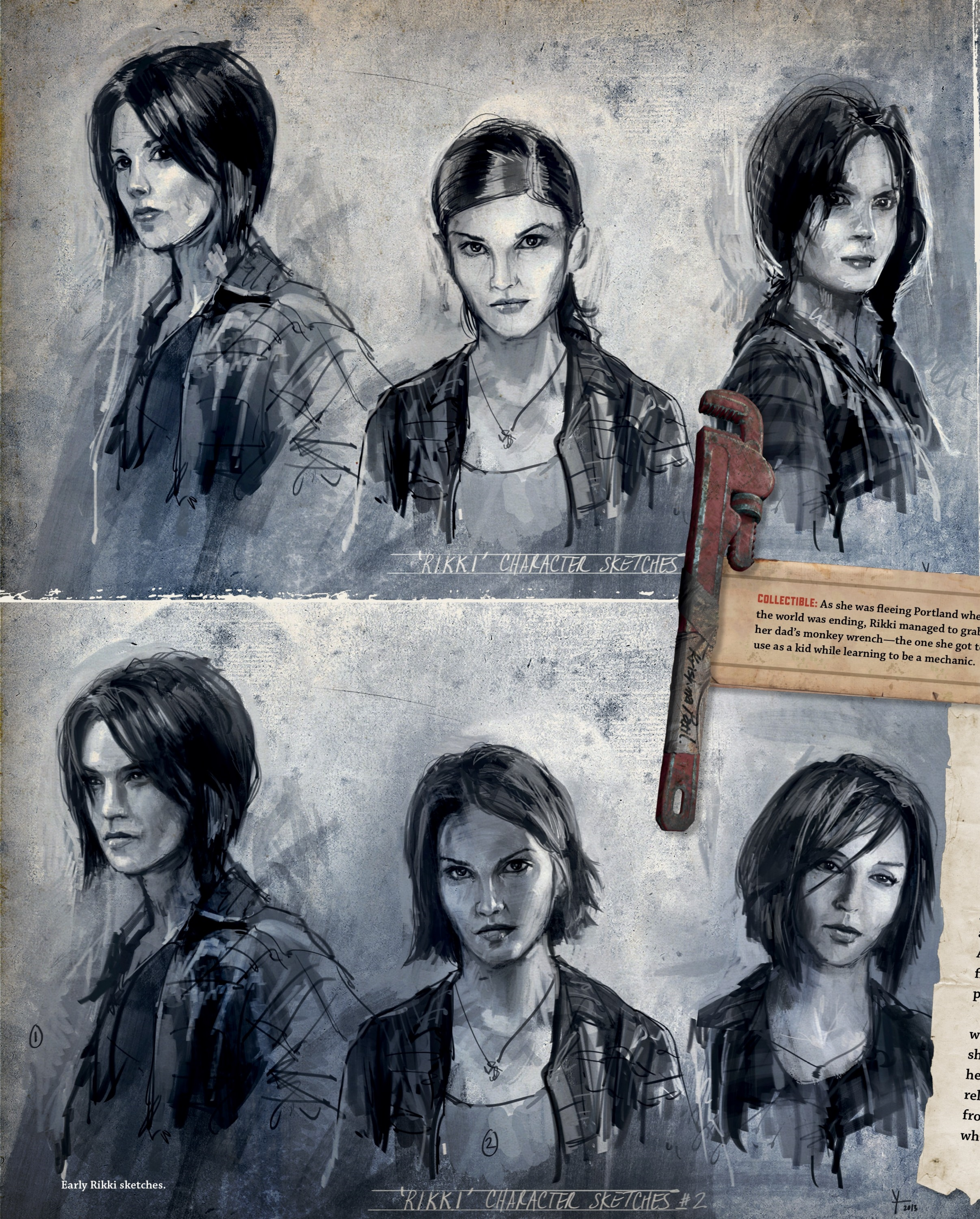
so lift it higher, my light, to the night sky



Rikki's final tattoo design.

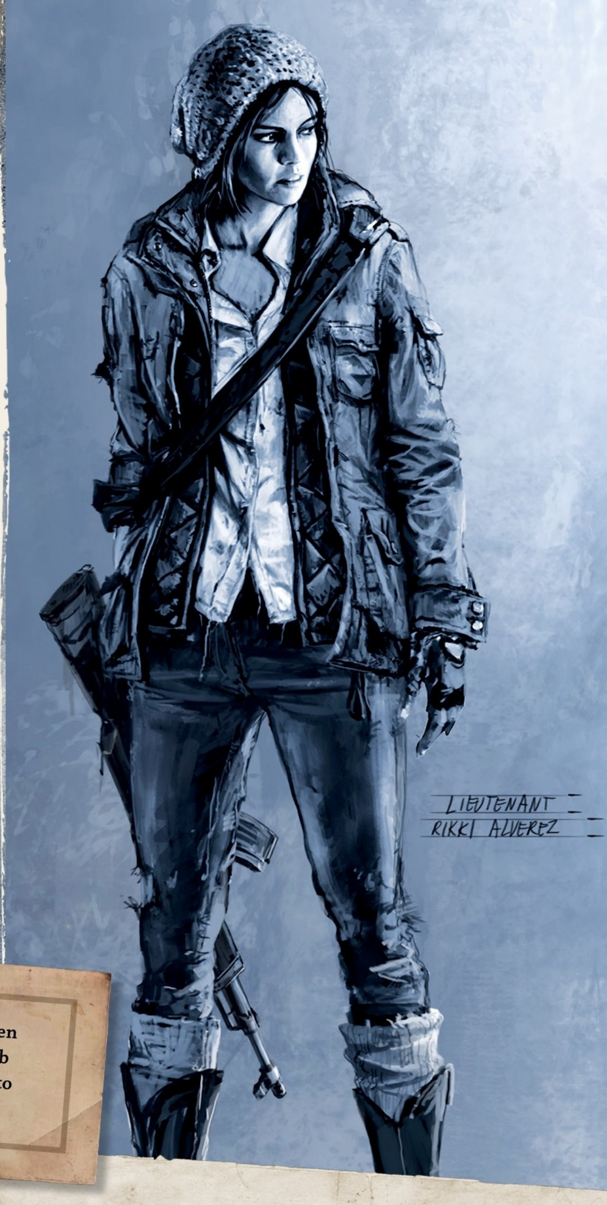


Rikki render.



Early Rikki sketches.

COLLECTIBLE: As she was fleeing Portland when the world was ending, Rikki managed to grab her dad's monkey wrench—the one she got to use as a kid while learning to be a mechanic.



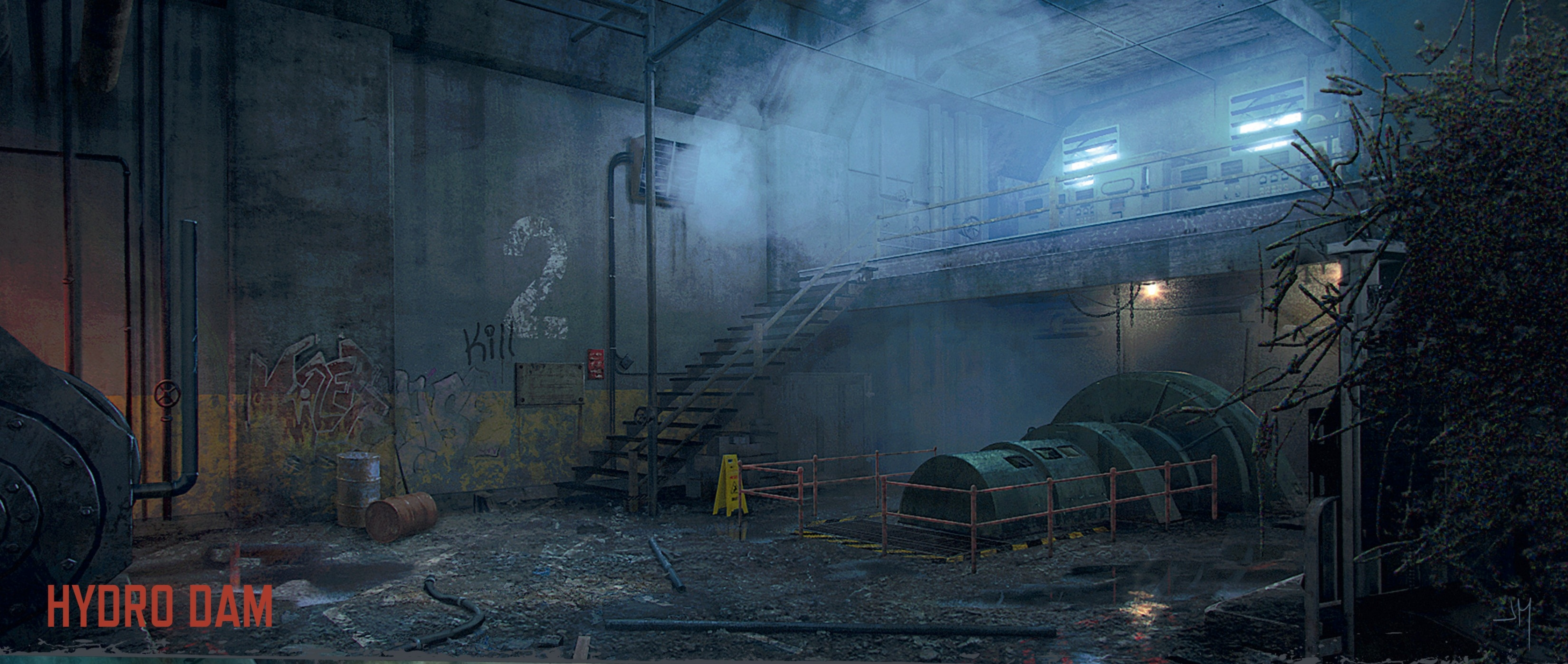
RIKKI PATIL

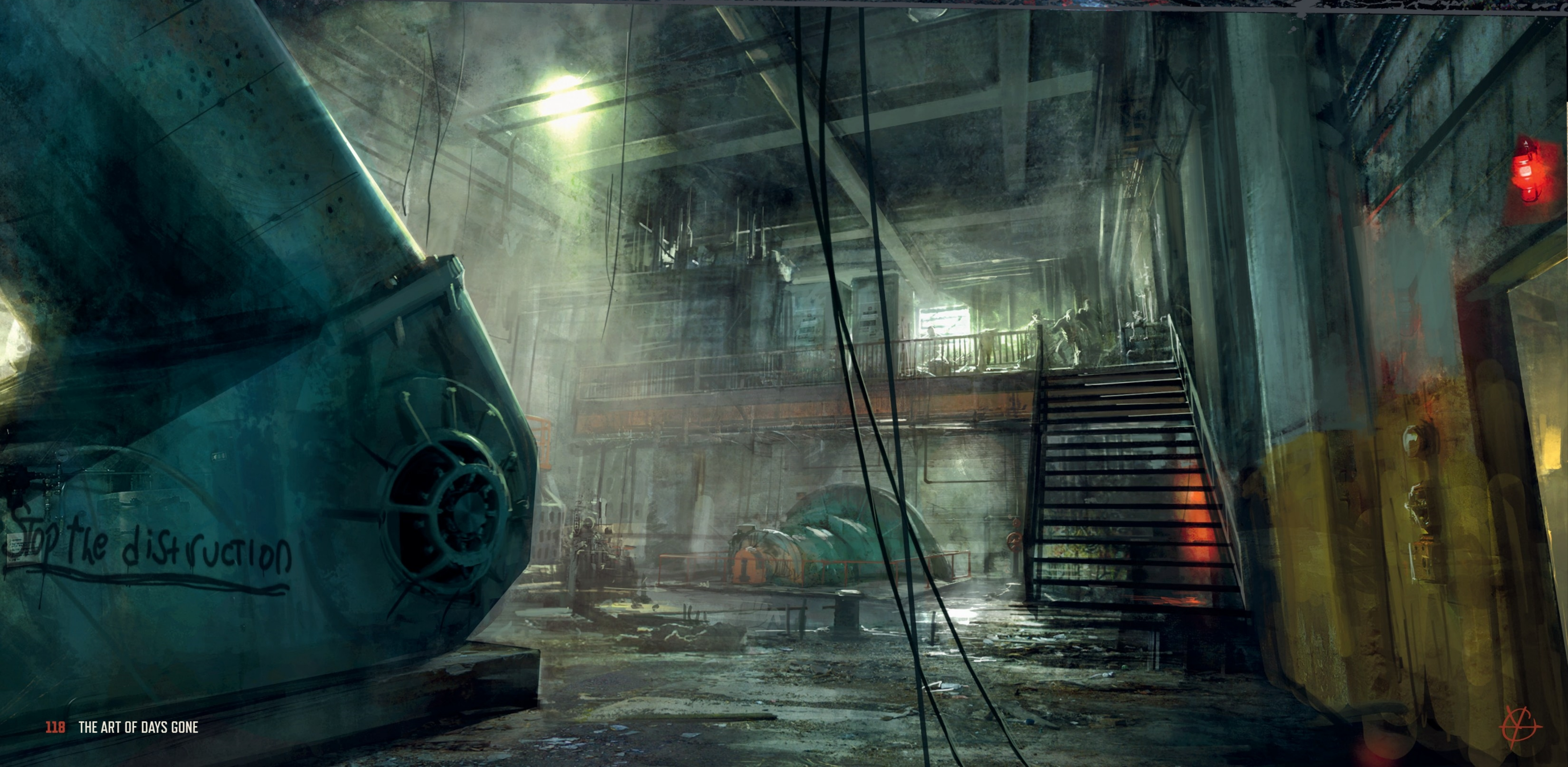
FROM HER CASTING SHEET

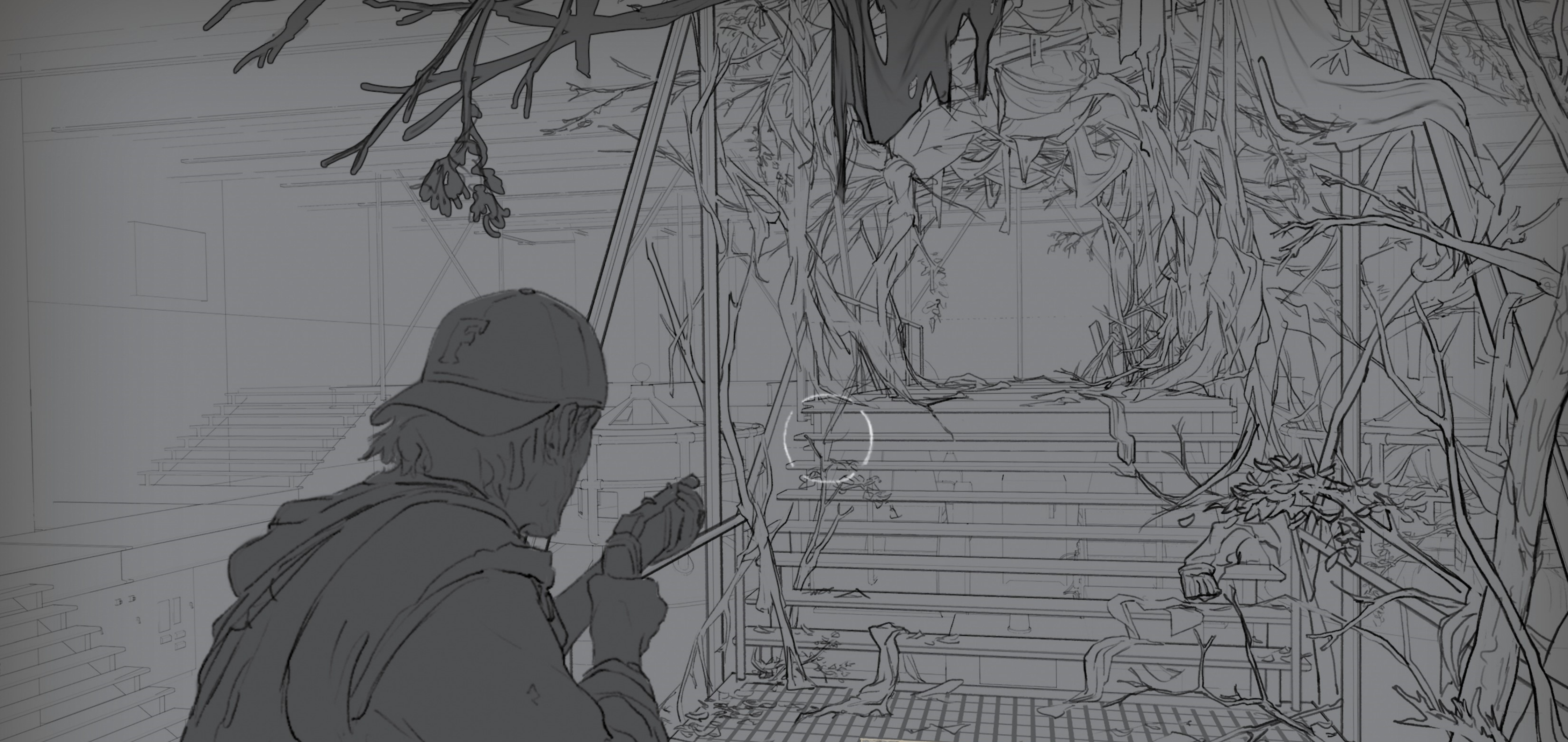
Twenties, Indian, female, athletic build. Rikki grew up in a rough part of Portland, Oregon, and endured the kind of family life that makes you either strong or a drug addict. It made her strong. One of the few kids in her neighborhood to graduate from high school, Rikki worked at Boeing as a mechanical engineer before the world ended. As the world was ending, she made it home only to find that her brothers and father were all gone and presumed dead.

She fled over the mountains and for a time rode with Deacon, Boozer, and other Drifters before she settled down at Lost Lake, determined to help Iron Mike restore civilization. She is in a relationship with Addy, but that doesn't stop her from trying to make a connection with Deacon, whom she has strong feelings for.

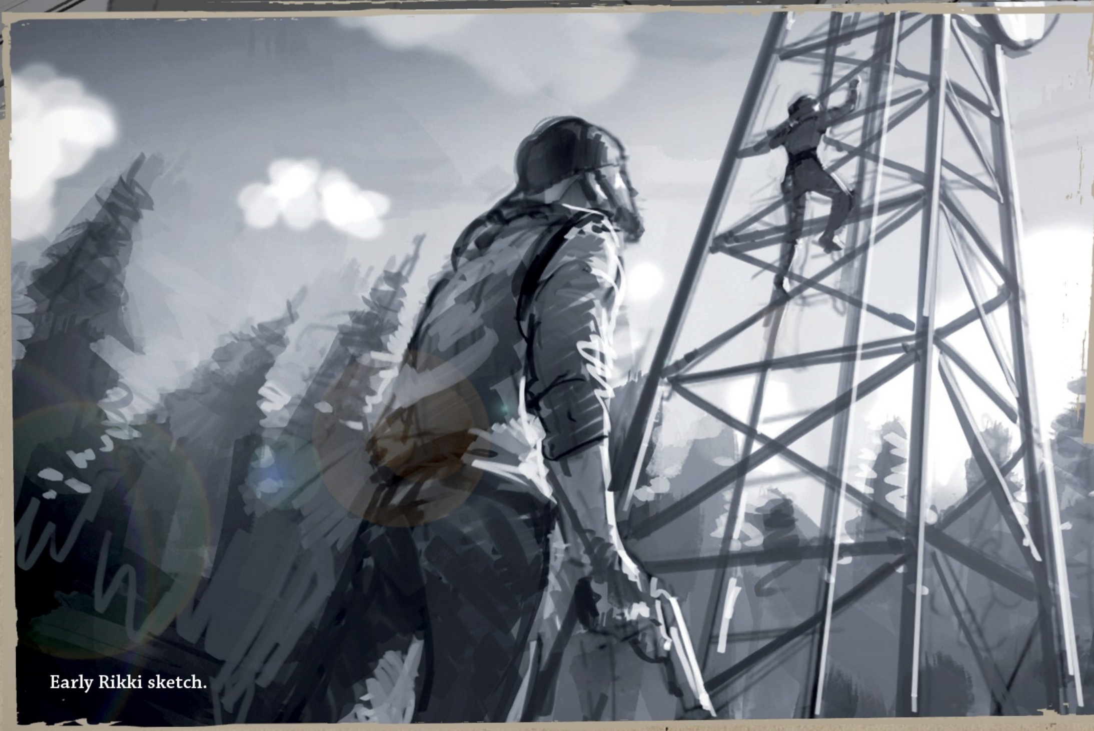
HYDRO DAM



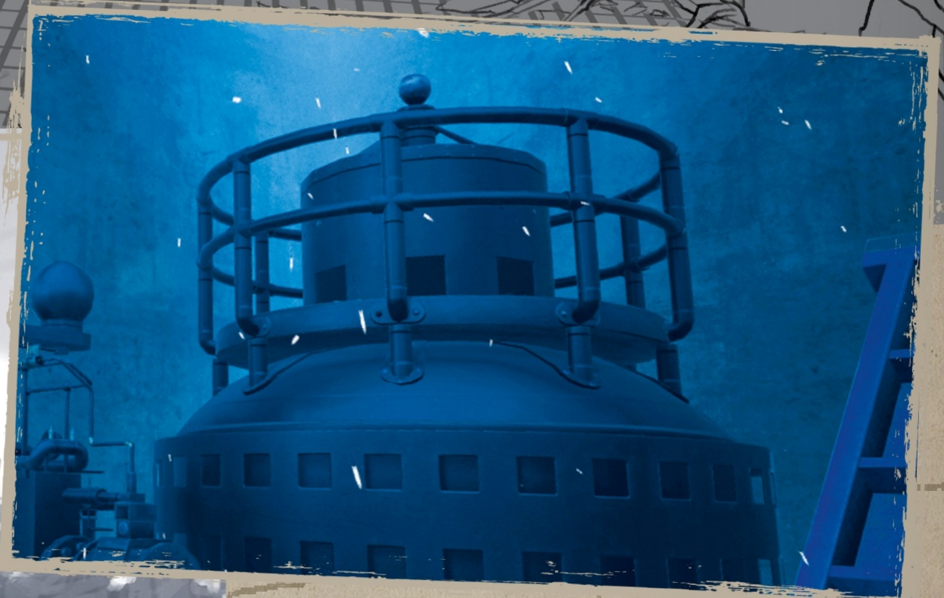

Stop the distruction



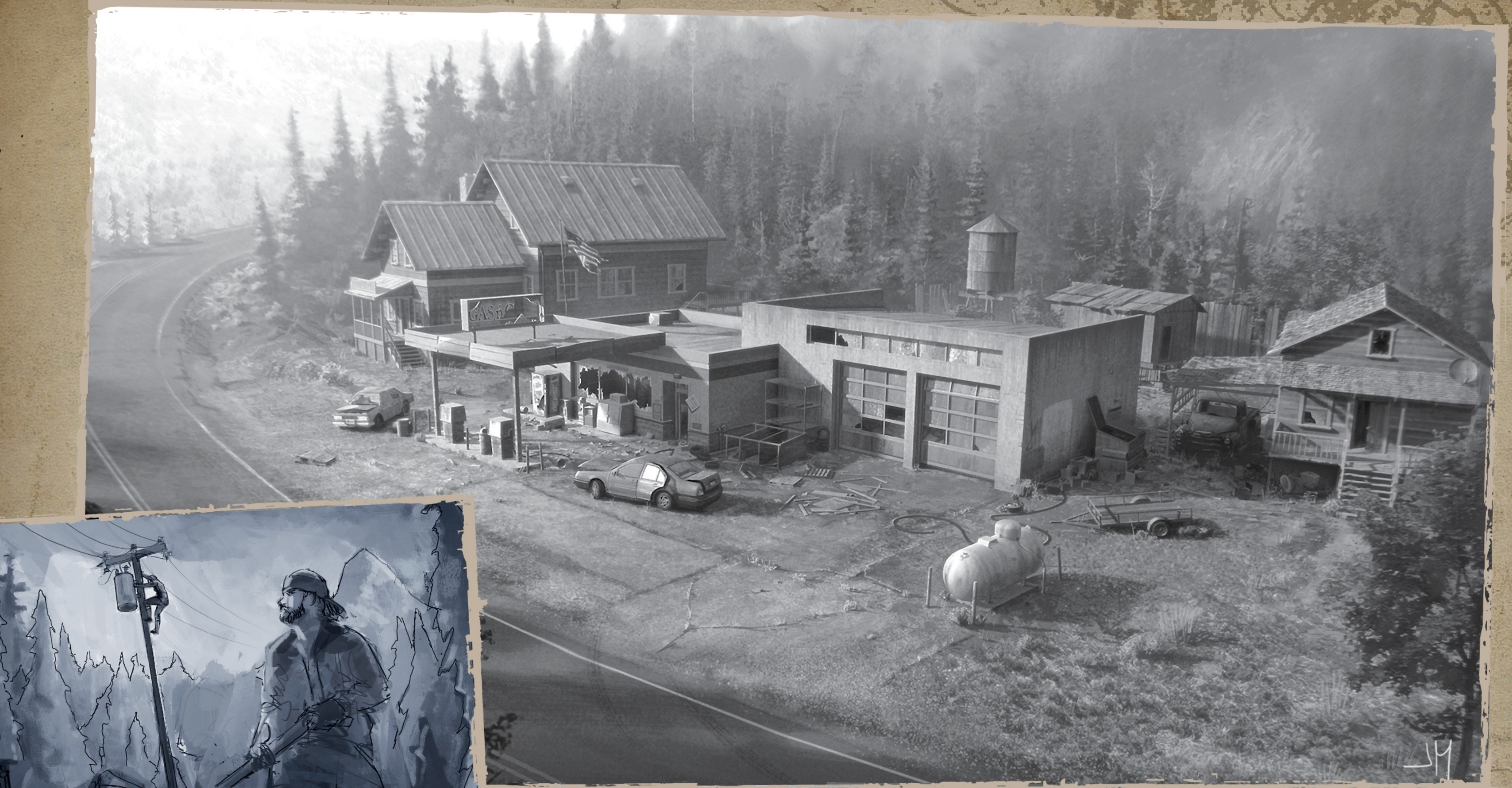
Storyboards and concept paintings for the hydro dam interiors.



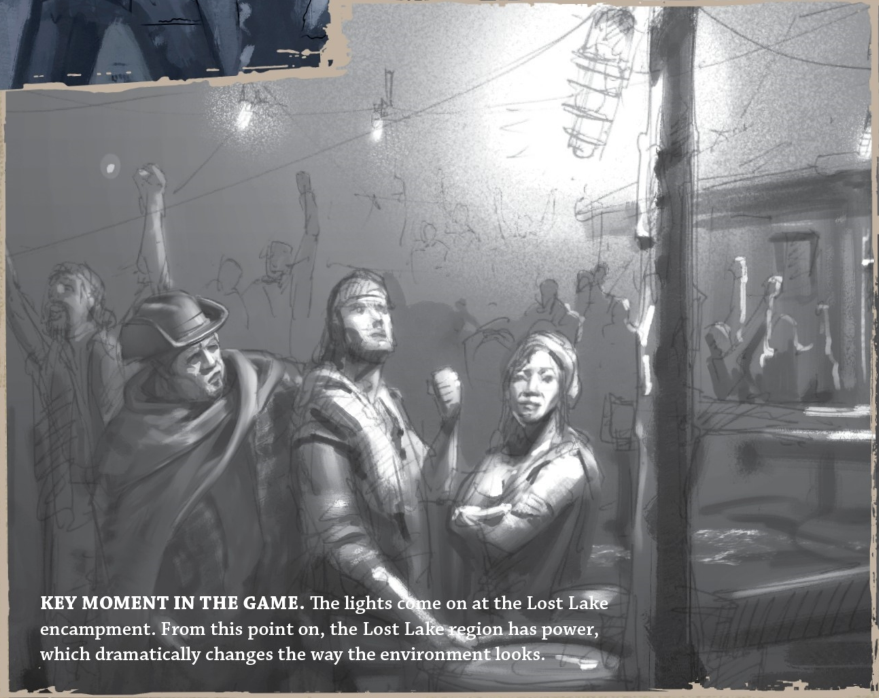
Early Rikki sketch.



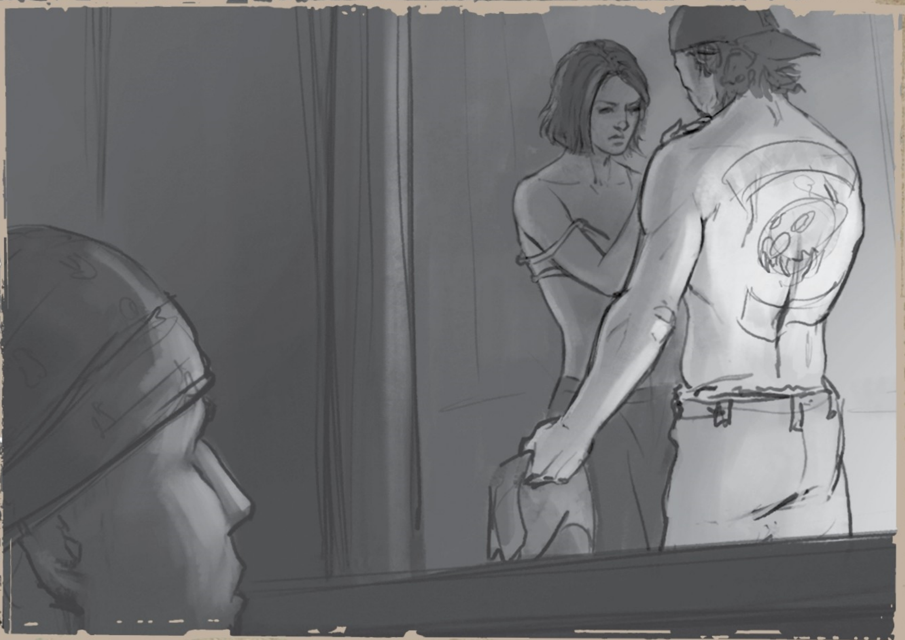
UNUSED STORYBOARD. At one point in the story, Deacon was going to help Rikki repair a radio tower. This idea was moved to episode one, where Deacon helps Copeland restore RFO (Radio Free Oregon).



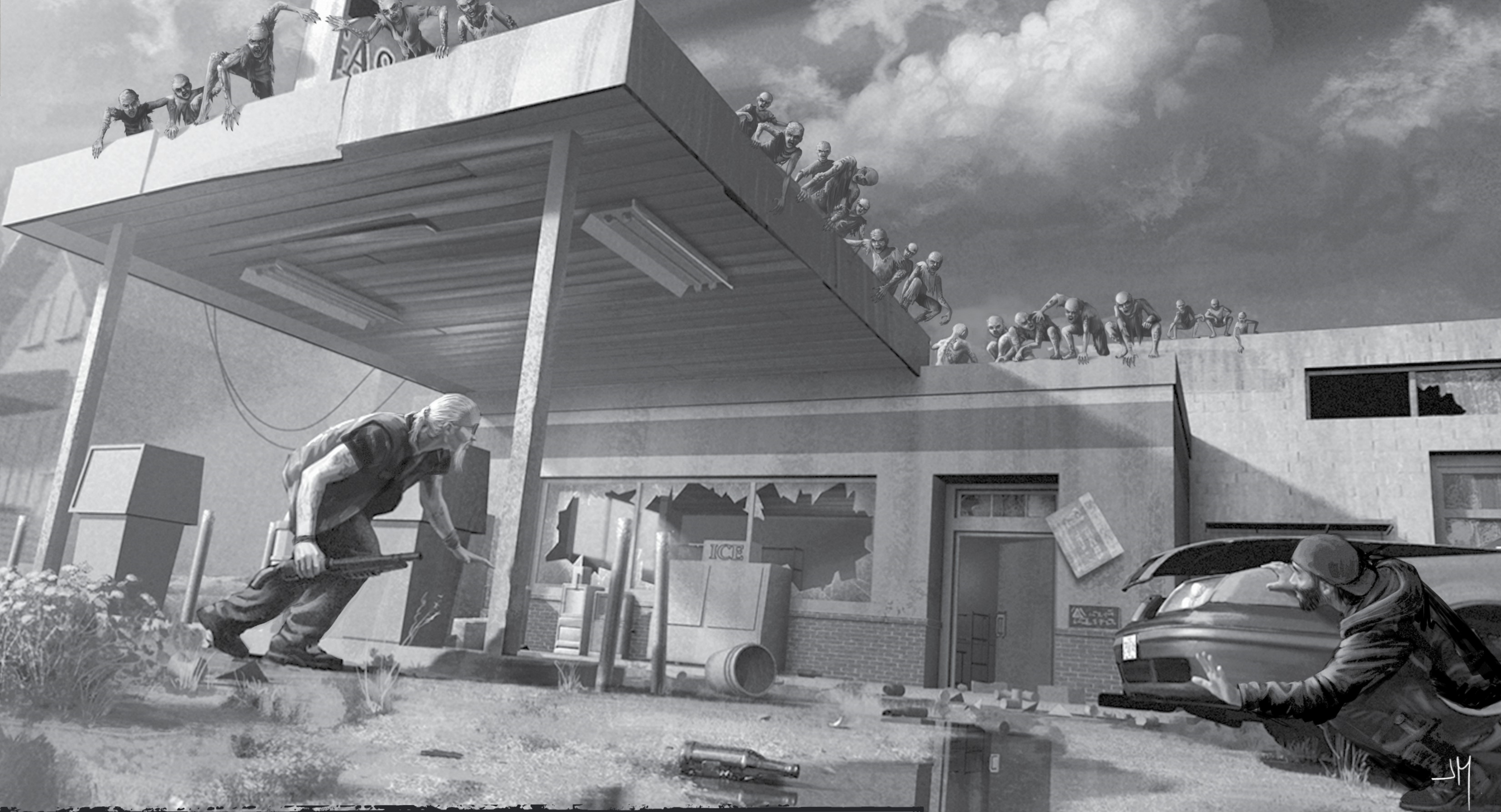
Concepts and storyboards of Deacon helping Rikki restore power to the Lost Lake encampment. In early concepts we had identified rural gas stations as iconic locations for game play—fuel is scarce in *Days Gone* so players spend lots of time at them. What better place to locate a broken transformer that Deacon must help Rikki fix?



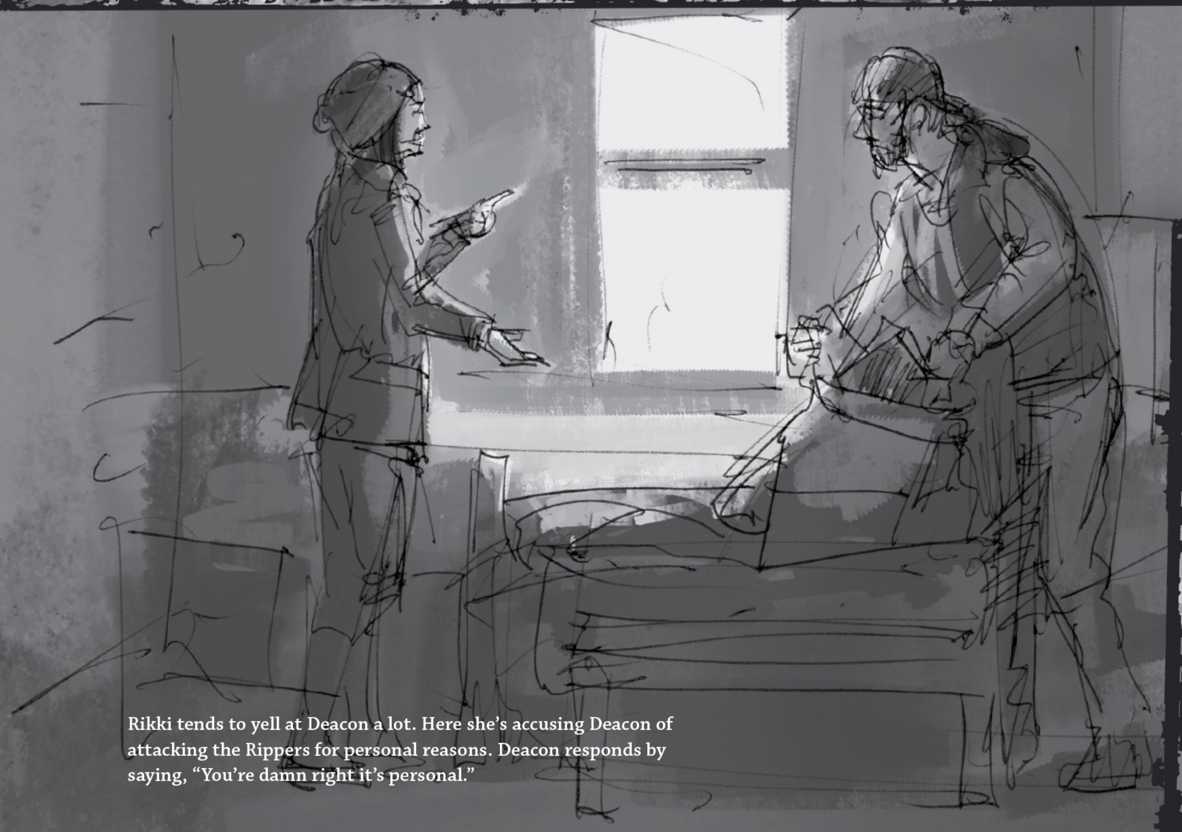
KEY MOMENT IN THE GAME. The lights come on at the Lost Lake encampment. From this point on, the Lost Lake region has power, which dramatically changes the way the environment looks.



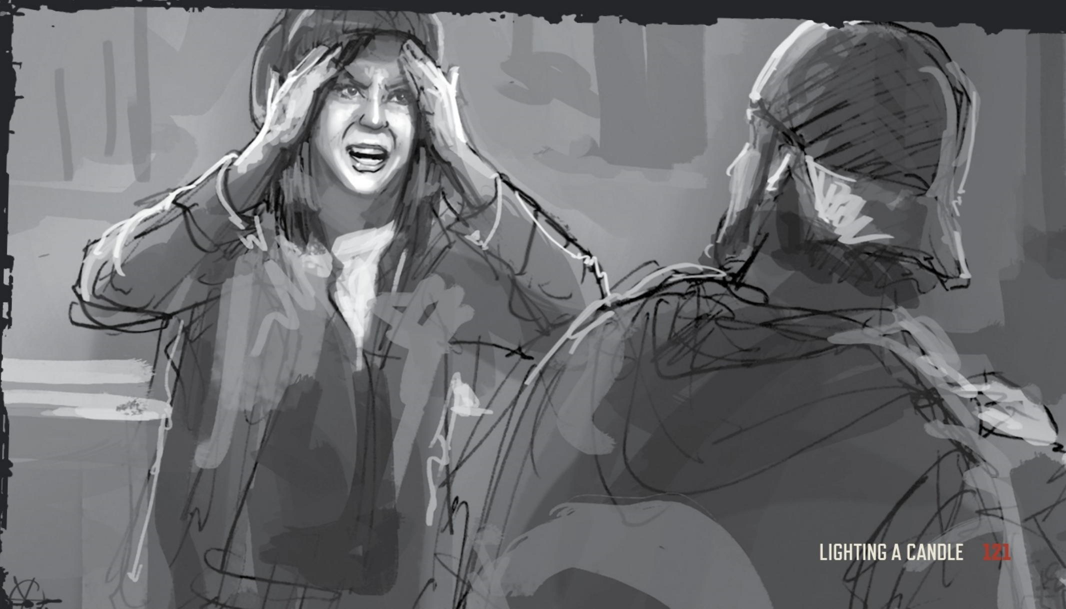
Once power is restored, Deacon and Rikki share an intimate moment in the infirmary where she dresses a minor wound on his chest. Both are oblivious to Skizzo at the window playing peeping tom.



NEWT CONCEPT. Fighting Newts at the gas station. These were some of our earliest concepts for showing how freaky the Newts could look in such an ordinary setting.

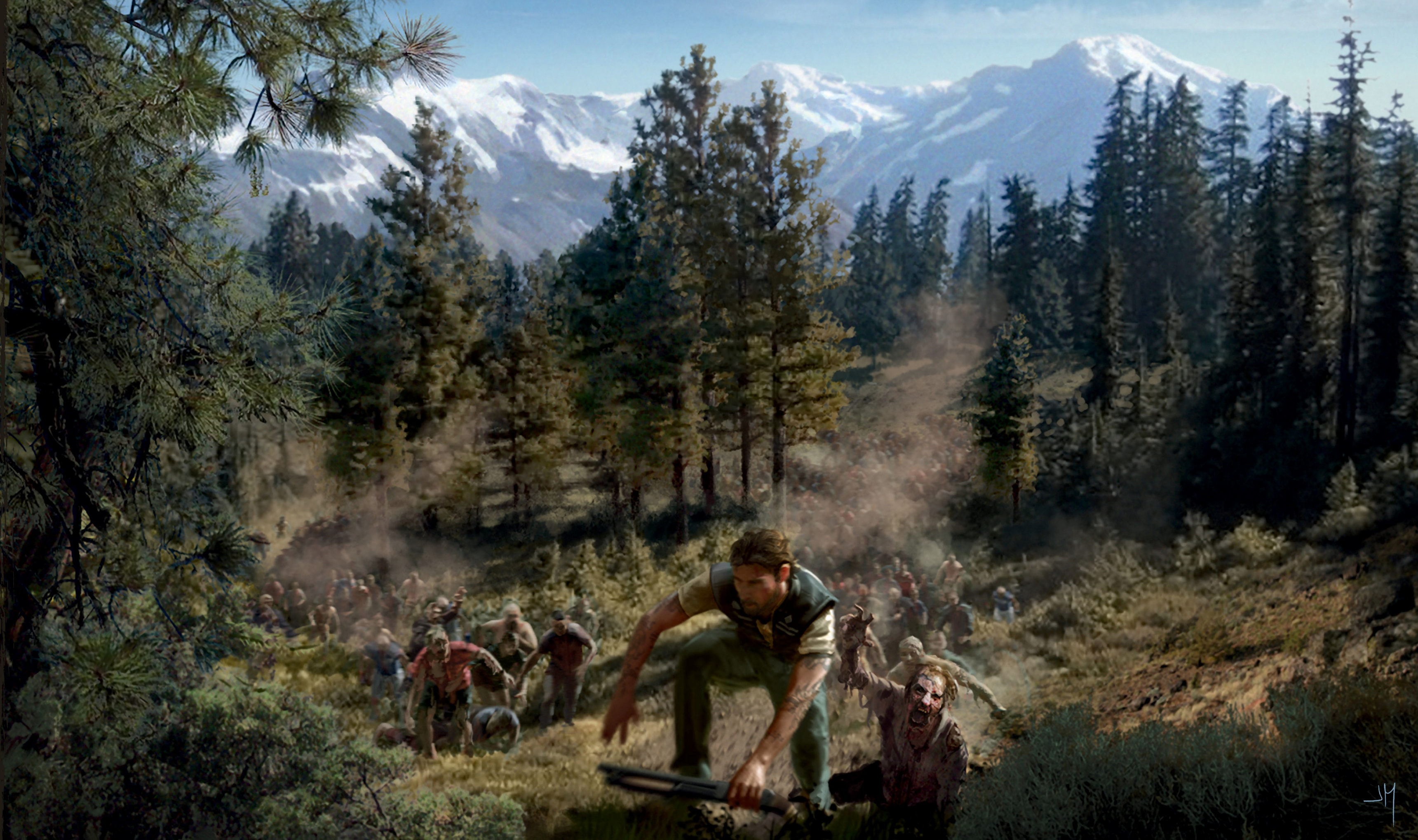


Rikki tends to yell at Deacon a lot. Here she's accusing Deacon of attacking the Rippers for personal reasons. Deacon responds by saying, "You're damn right it's personal."



THE WORLD COMES FOR YOU

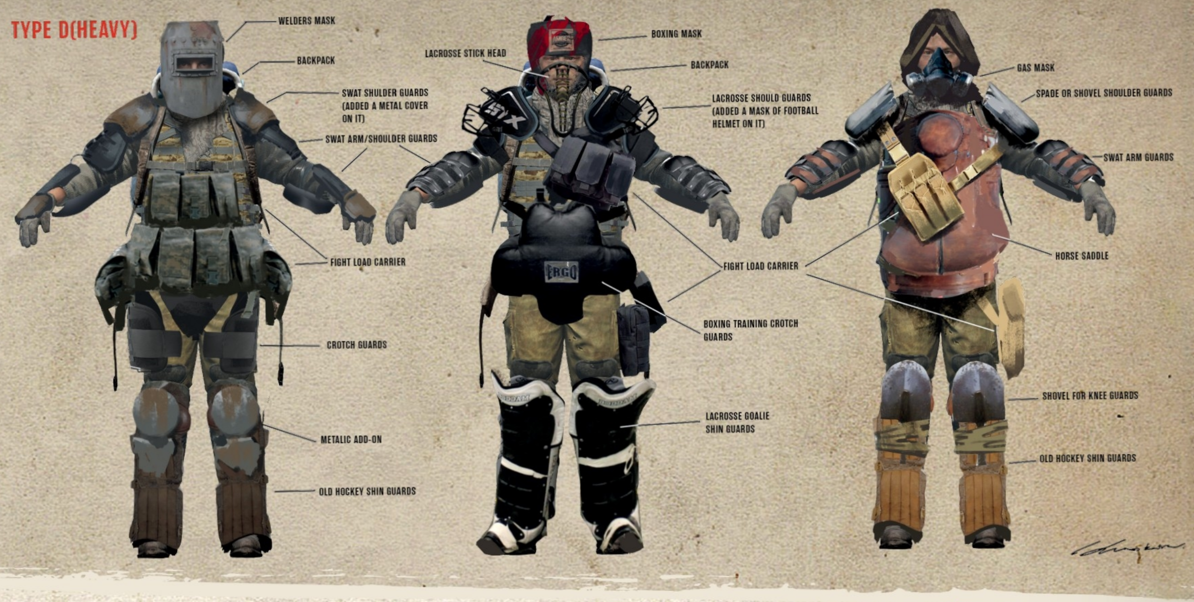
UNLIKE MOST OPEN-WORLD games, the world of *Days Gone* is not safe, almost anywhere. Once you step outside one of the five survivor encampments, “the world comes for you.” This may seem like a marketing slogan, but in our case, it’s actually true. No matter what you’re doing, where you’re going, what you’re trying to accomplish, something is going to try to kill you. Freakers, marauders, wild animals, infected animals, the weather, the rough terrain—it’s all out to get Deacon St. John and anyone else who isn’t prepared.

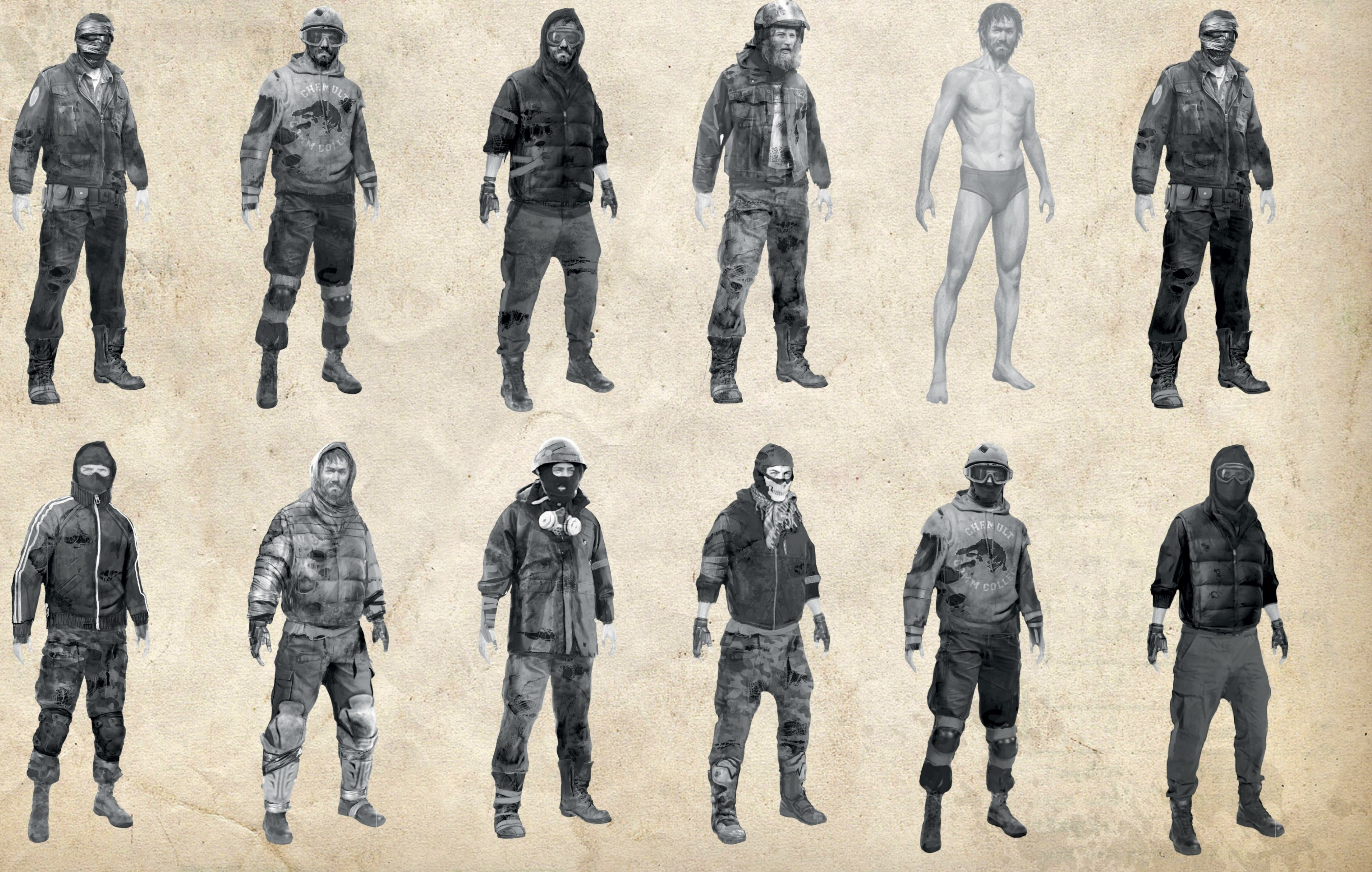


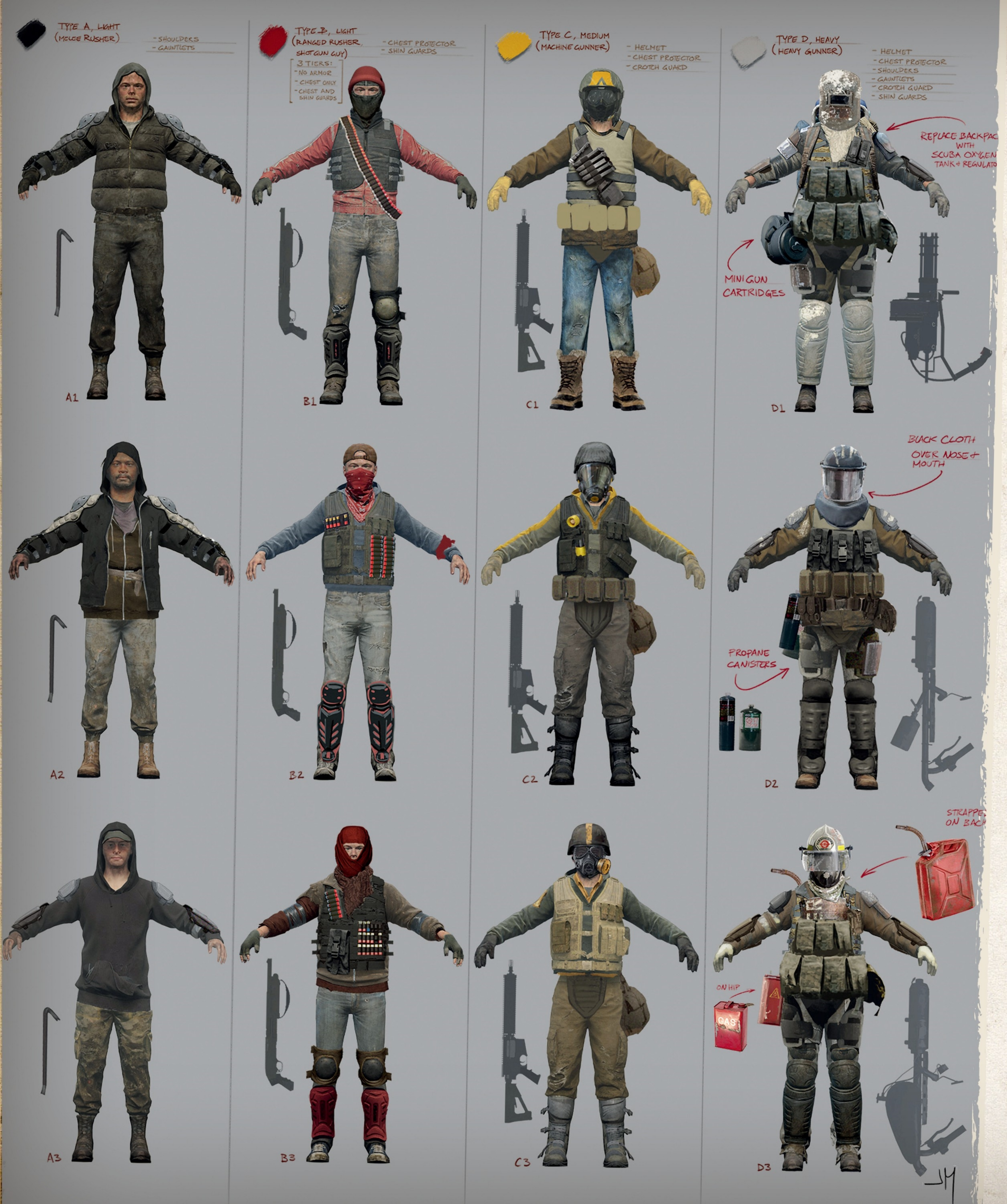
MARAUDERS

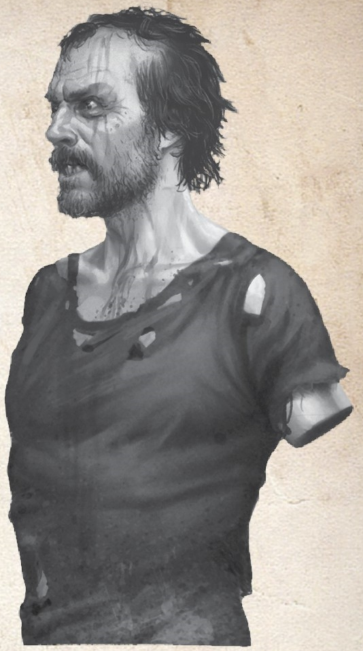
JOEL MANDISH, SENIOR STAFF CONCEPT ARTIST:

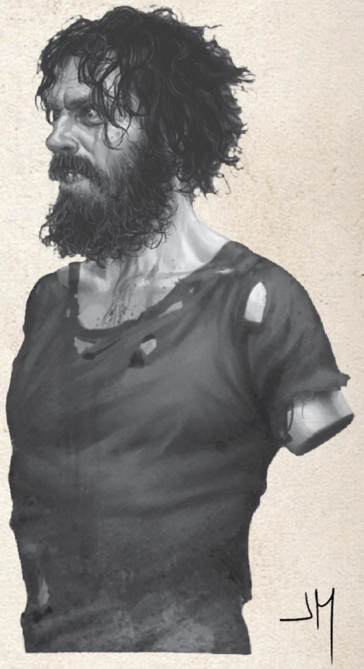
Roaming the wilds of *Days Gone* are bands of men and women who will do whatever it takes to survive in a dangerous and hopeless world. Cannibals, marauders, and ruthless, desperate nomads. One of my tasks was to help design their look. It took a while to define this, with a lot of iteration. We started off too groomed and underdressed, and divided people into clear-cut factions, but after a while we realized that wasn't believable. The high desert gets pretty cold for much of the year. It got to -20ºF here one winter while we were in development, and a couple of years later we had nearly four feet of snow that hung around for months. We increased the wear and tear, adding patches and stitching, and started bulking up and layering the clothes more. We spent a lot of time on hair, trying to get a messy, matted, and crude knife-cut look.


TYPE D(HEAVY)
WELDERS MASK
BACKPACK
SWAT SHULDER GUARDS (ADDED A METAL COVER ON IT)
SWAT ARM/SHOULDER GUARDS
FIGHT LOAD CARRIER
CROTCH GUARDS
METALIC ADD-ON
OLD HOCKEY SHIN GUARDS
LACROSSE STICK HEAD
BOXING MASK
BACKPACK
LACROSSE SHOULD GUARDS (ADDED A MASK OF FOOTBALL HELMET ON IT)
FIGHT LOAD CARRIER
BOXING TRAINING CROTCH GUARDS
LACROSSE GOALIE SHIN GUARDS
GAS MASK
SPADE OR SHOVEL SHOULDER GUARDS
SWAT ARM GUARDS
HORSE SADDLE
SHOVEL FOR KNEE GUARDS
OLD HOCKEY SHIN GUARDS



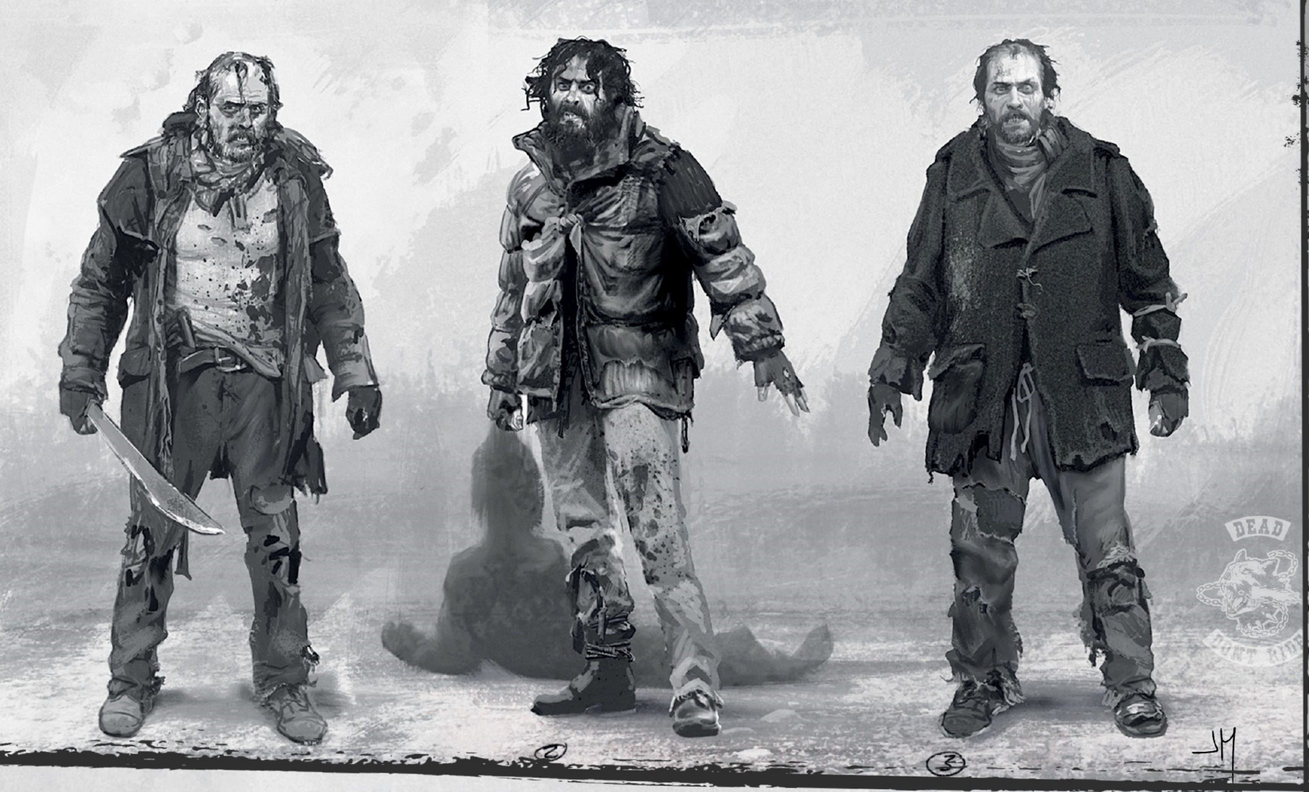

TYPE A, LIGHT
(MELEE RUSHER)
- SHOULDERS
- GAUNTLETS
TYPE B, LIGHT
(RANGED RUSHER, SHOTGUN GUY)
- CHEST PROTECTOR
- SHIN GUARDS
3 TIERS:
- NO ARMOR
- CHEST ONLY
- CHEST AND SHIN GUARDS
TYPE C, MEDIUM
(MACHINE GUNNER)
- HELMET
- CHEST PROTECTOR
- CROTCH GUARD
TYPE D, HEAVY
(HEAVY GUNNER)
- HELMET
- CHEST PROTECTOR
- SHOULDERS
- GAUNTLETS
- CROTCH GUARD
- SHIN GUARDS
REPLACE BACKPAC WITH SCUBA OXYGEN TANK + REGULATO
MINI GUN CARTRIDGES
A1
B1
C1
D1
BLACK CLOTH OVER NOSE + MOUTH
PROPANE CANISTERS
A2
B2
C2
D2
STRAPPED ON BAC
ON HIP
GAS
A3
B3
C3
D3

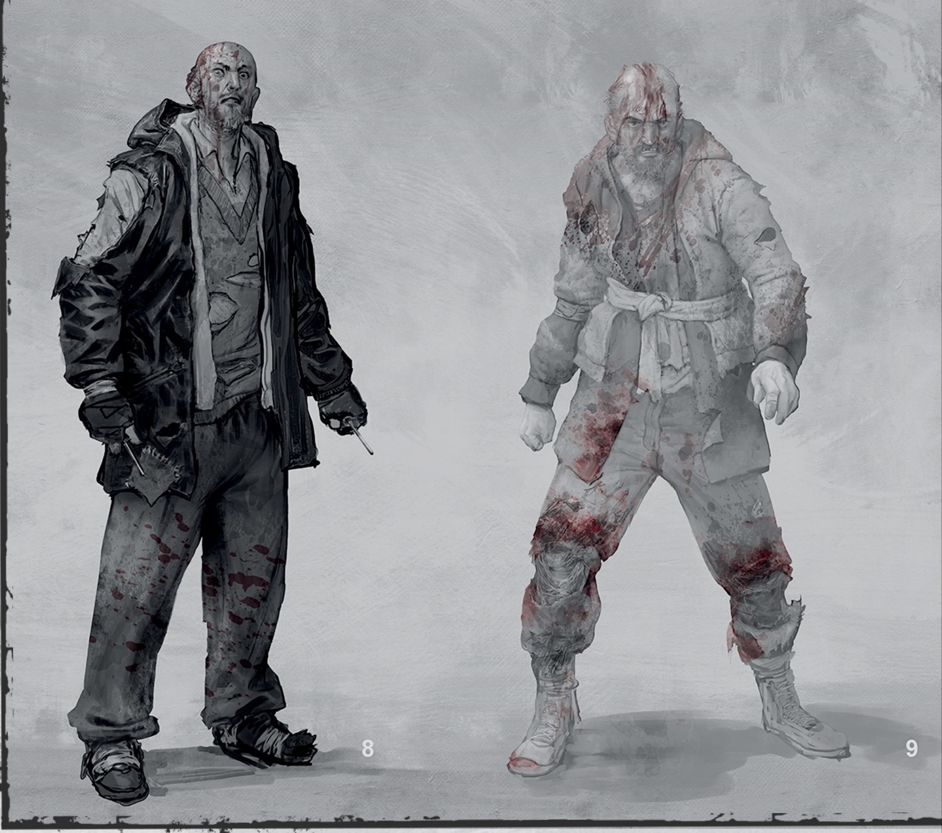




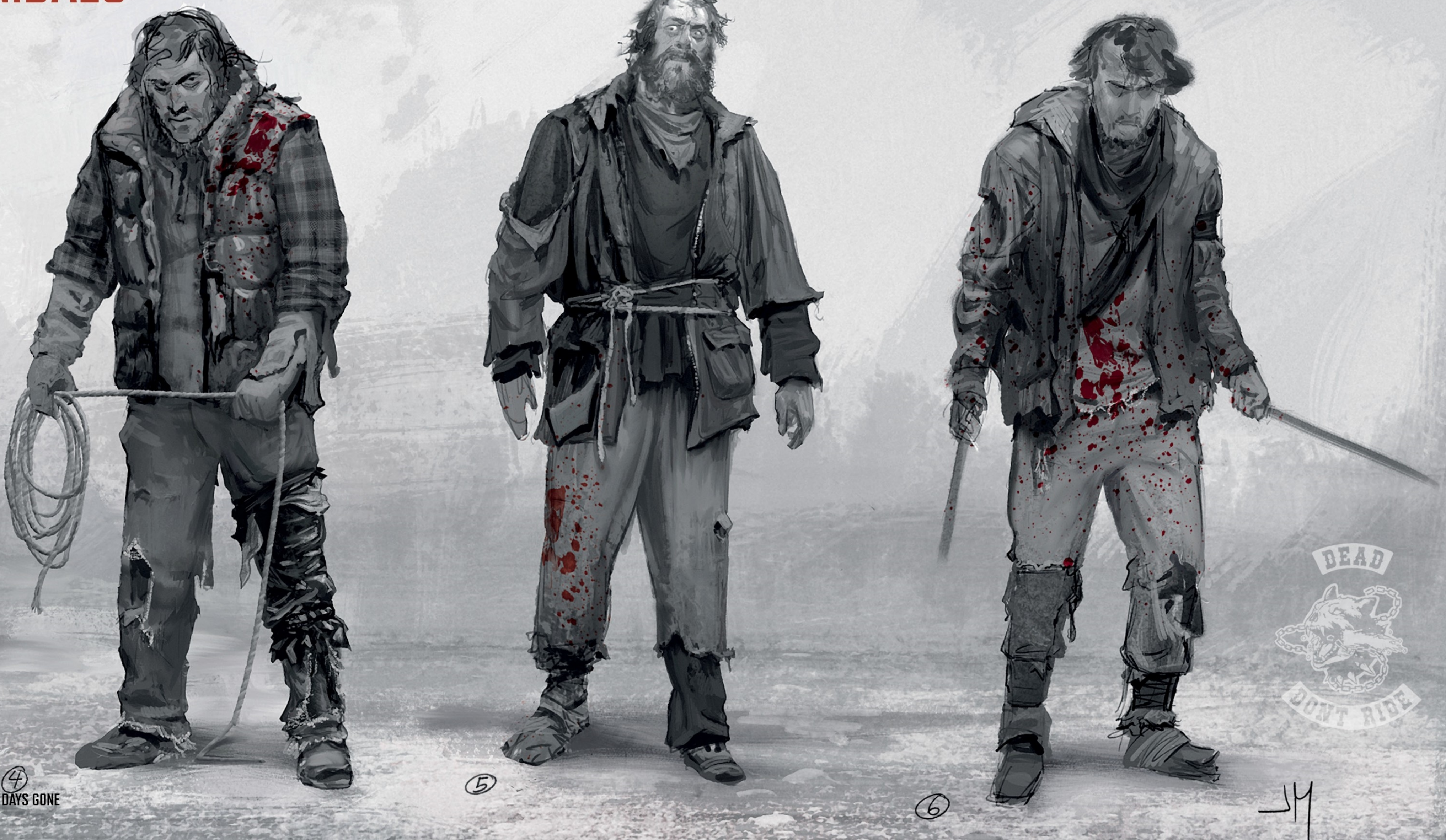
YURI ALEXANDER, CHARACTER ARTIST:

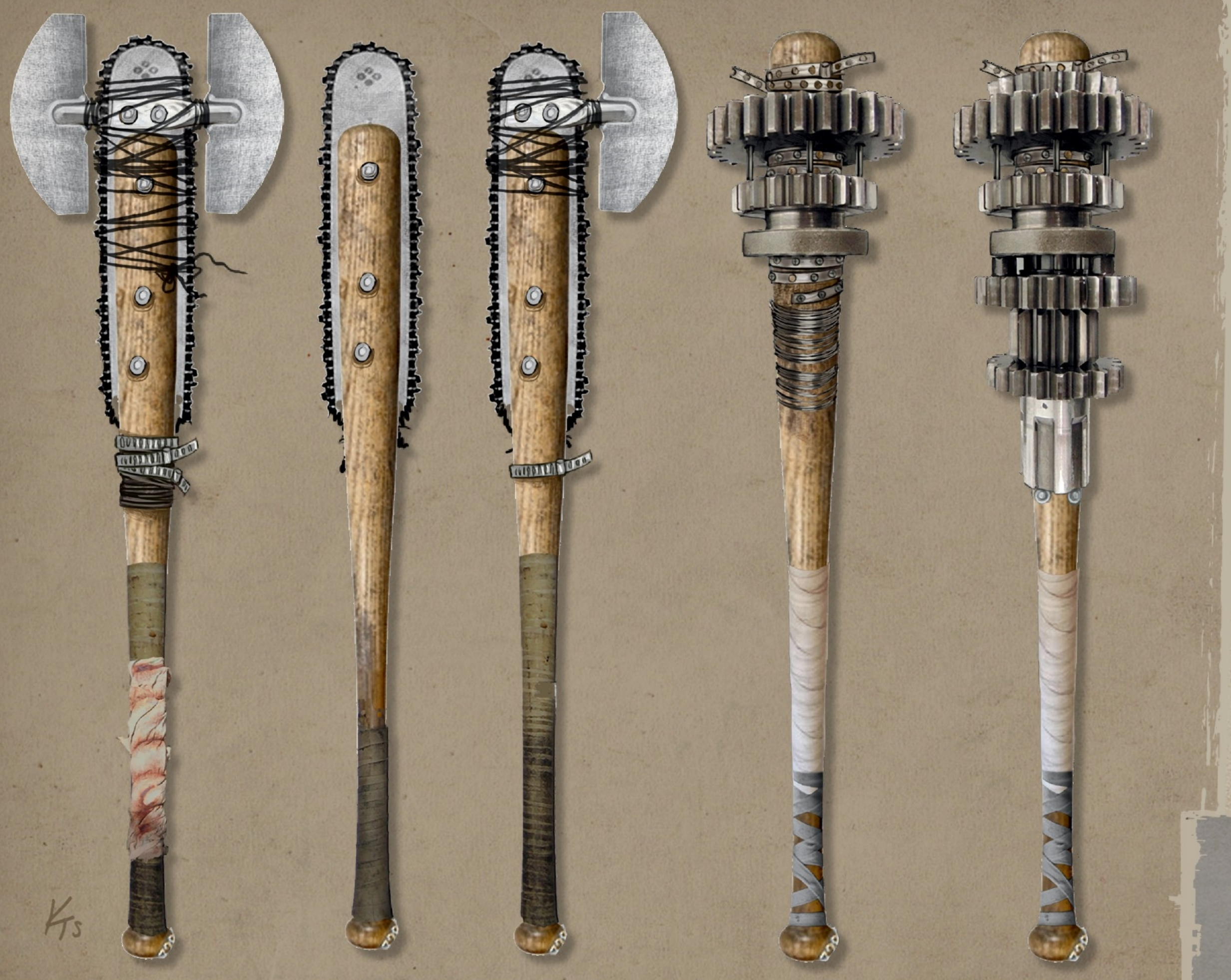
These unique marauders are broken into groups, using color and equipment to indicate class. We prototyped and built an armor system that sets them apart from other enemies in *Days Gone*, forcing the player to blow off their protective coverings in order to damage them. The armor was also an opportunity to bulk them up, make them appear larger and more dangerous, while still conforming to the base enemy skeleton.


DEAD
DONT RIDE
2
3
JM



CANNIBALS


4
5
6
DEAD
DONT RIDE
JM

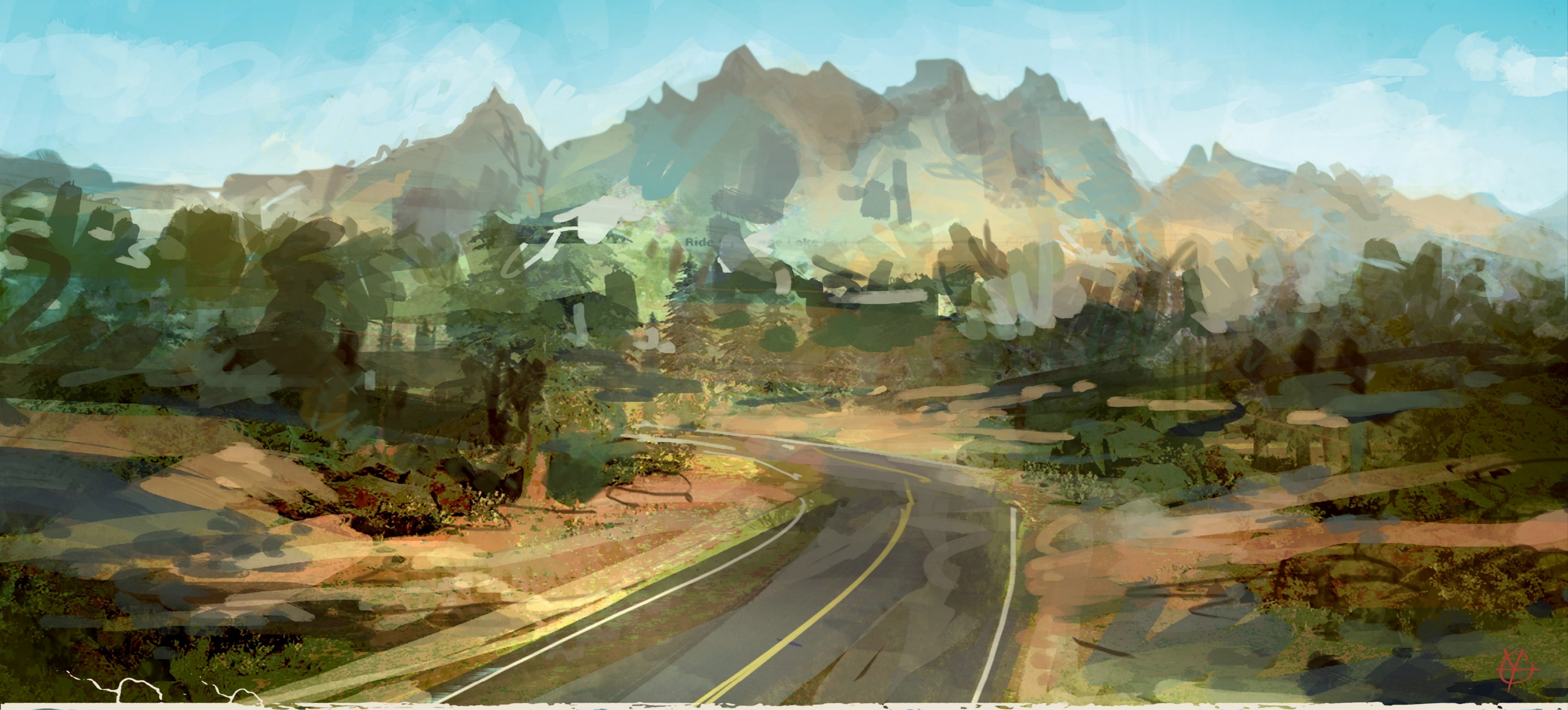


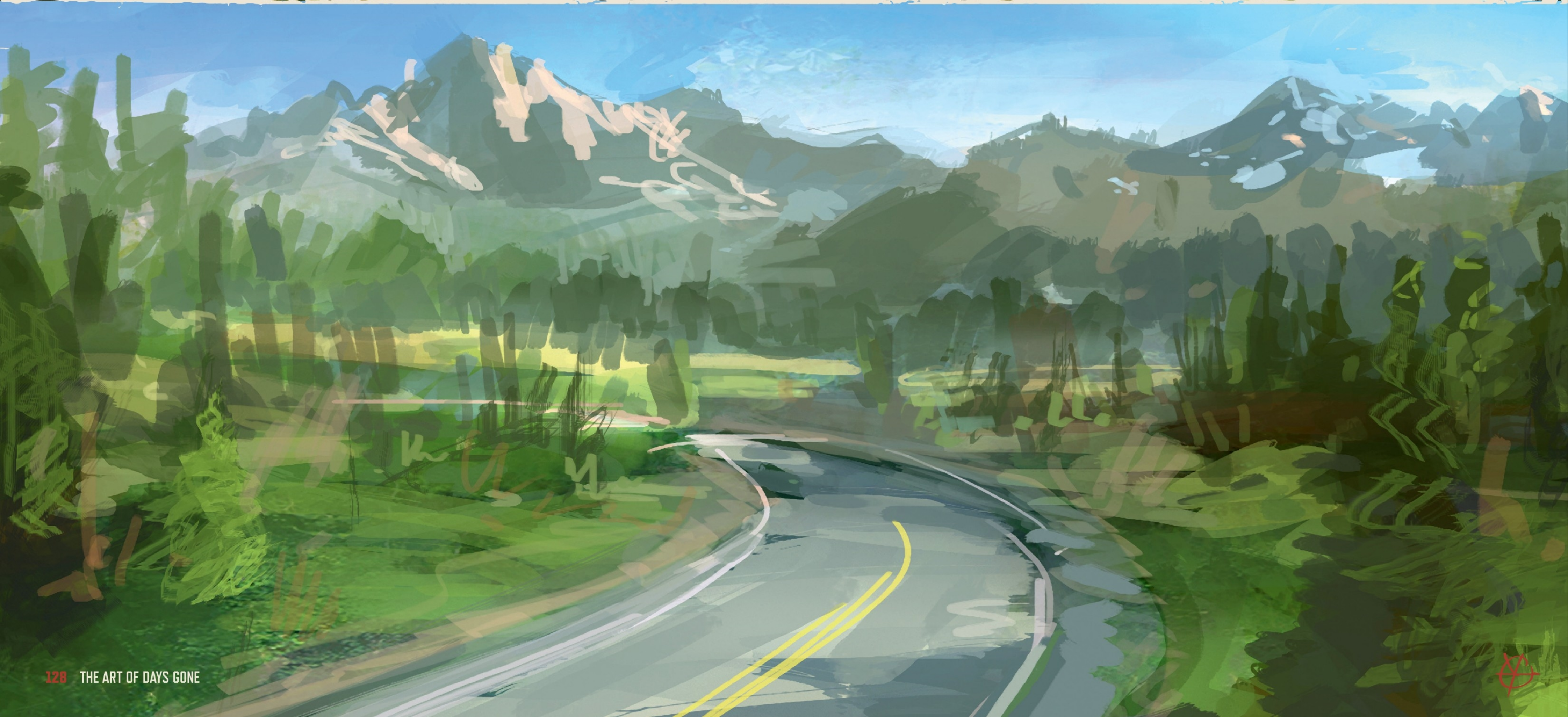
Sketches for craftable melee weapons.

BRIAN PAPE, SENIOR STAFF ENVIRONMENT ARTIST:

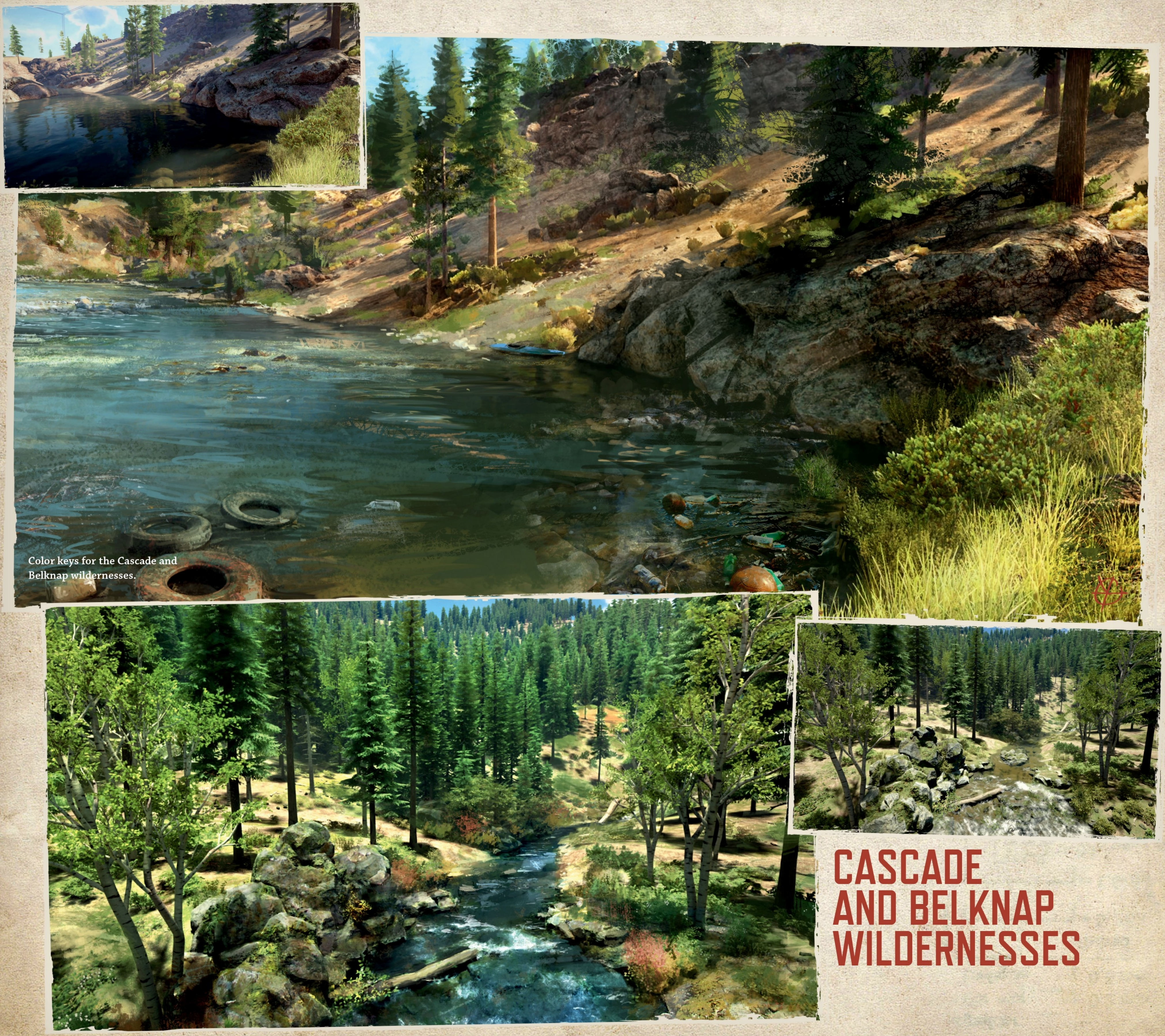
With mass production gone, good weapons are hard to find. Using skills learned as a soldier in the Tenth Mountain Division, Deacon is able to craft deadly weapons from everyday items. Everything from airbag bombs to oilcan suppresseors. Most guns found in the *Days Gone* world are dilapidated pieces of junk. Getting in good with one of the five survivor encampments gives you access to better weapons that are well maintained. Trade up to the crossbow; it's quiet, deadly, and has reusable ammo. Or choose the flamethrower, the ultimate weapon for dealing mass carnage.

THE MAYOR
THE MAYOR

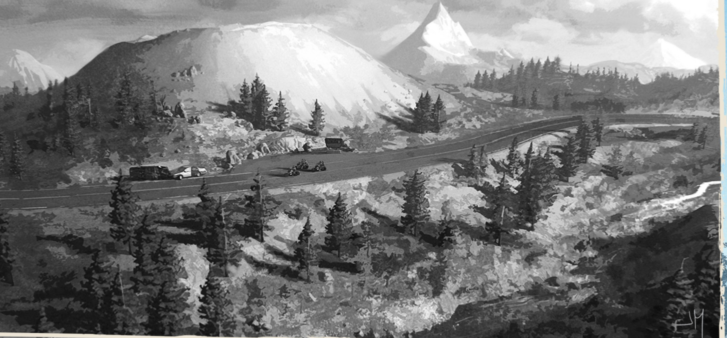


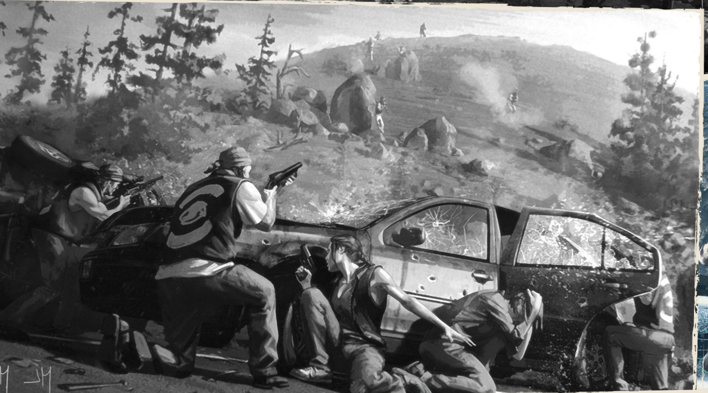


CASCADE AND BELKNAP WILDERNESSES



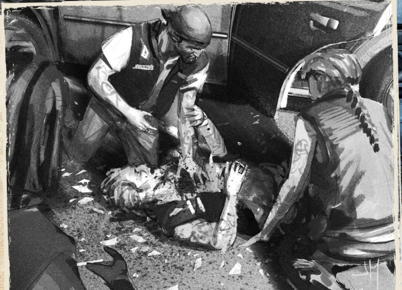
Color keys for the Cascade and Belknap wildernesses.

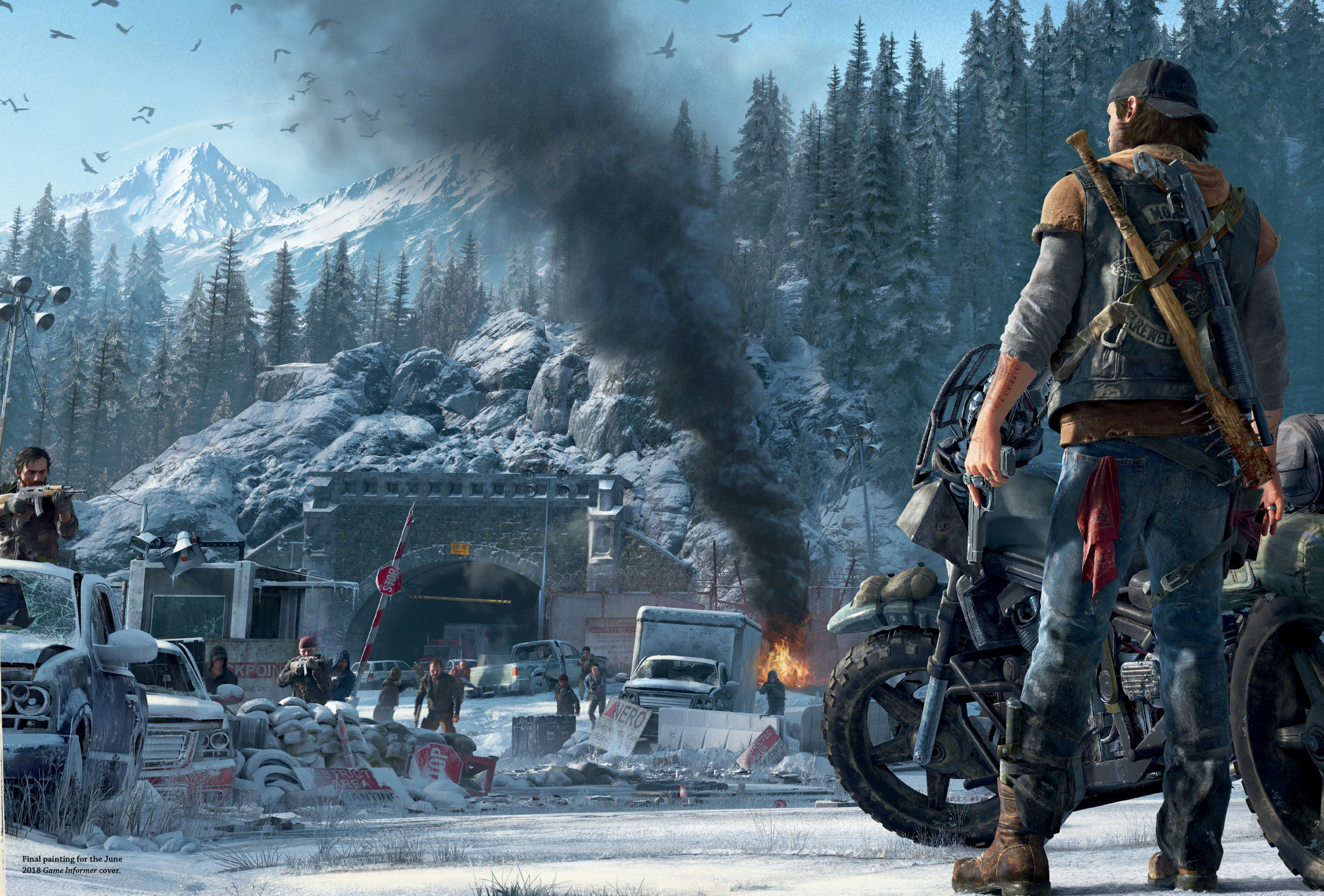




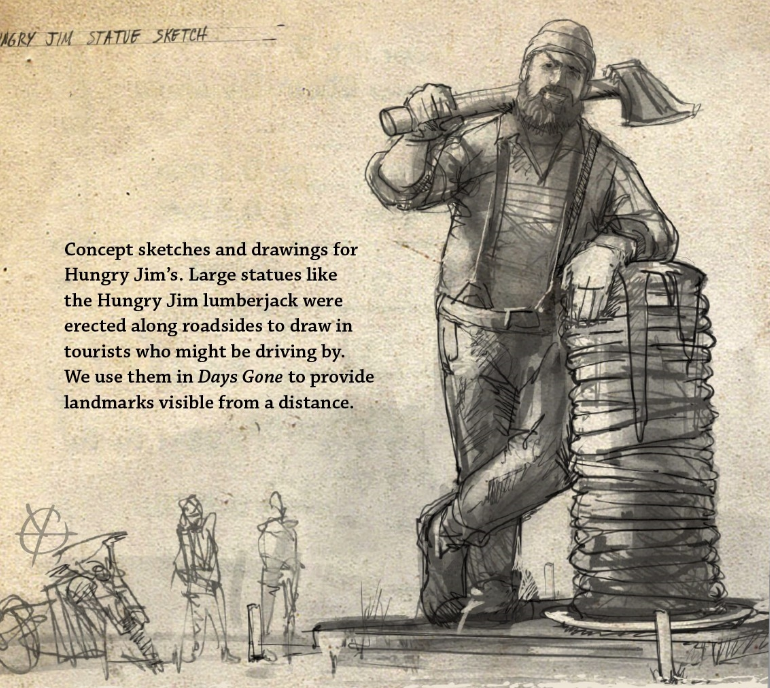
BELKNAP CRATER

Storyboards for ambushes in the Belknap region. We knew from the beginning that we wanted human combat in this distinctive environment, which has been formed and scarred by ancient volcanism.

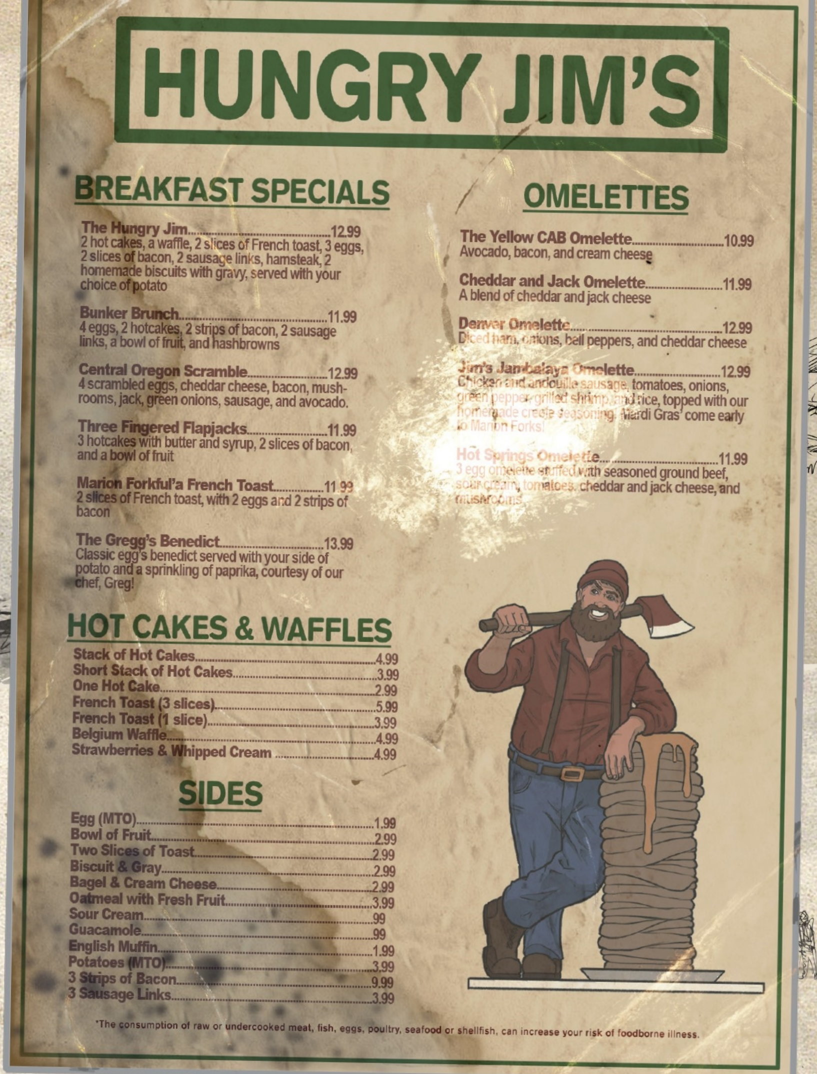




Final painting for the June 2018 *Game Informer* cover.



Concept sketches and drawings for Hungry Jim's. Large statues like the Hungry Jim lumberjack were erected along roadsides to draw in tourists who might be driving by. We use them in *Days Gone* to provide landmarks visible from a distance.



HUNGRY JIM'S

BREAKFAST SPECIALS

The Hungry Jim..........12.99
2 hot cakes, a waffle, 2 slices of French toast, 3 eggs, 2 slices of bacon, 2 sausage links, hamsteak, 2 homemade biscuits with gravy, served with your choice of potato

Bunker Brunch..........11.99
4 eggs, 2 hotcakes, 2 strips of bacon, 2 sausage links, a bowl of fruit, and hashbrowns

Central Oregon Scramble..........12.99
4 scrambled eggs, cheddar cheese, bacon, mushrooms, jack, green onions, sausage, and avocado.

Three Fingered Flapjacks..........11.99
3 hotcakes with butter and syrup, 2 slices of bacon, and a bowl of fruit

Marion Forkful'a French Toast..........11.99
2 slices of French toast, with 2 eggs and 2 strips of bacon

The Gregg's Benedict..........13.99
Classic egg's benedict served with your side of potato and a sprinkling of paprika, courtesy of our chef, Greg!

HOT CAKES & WAFFLES

Stack of Hot Cakes	4.99
Short Stack of Hot Cakes	3.99
One Hot Cake	2.99
French Toast (3 slices)	5.99
French Toast (1 slice)	3.99
Belgium Waffle	4.99
Strawberries & Whipped Cream	4.99

SIDES

Egg (MTO)	1.99
Bowl of Fruit	2.99
Two Slices of Toast	2.99
Biscuit & Gray	2.99
Bagel & Cream Cheese	2.99
Oatmeal with Fresh Fruit	3.99
Sour Cream	.99
Guacamole	.99
English Muffin	1.99
Potatoes (MTO)	3.99
3 Strips of Bacon	9.99
3 Sausage Links	3.99

OMELETTES

The Yellow CAB Omelette..........10.99
Avocado, bacon, and cream cheese

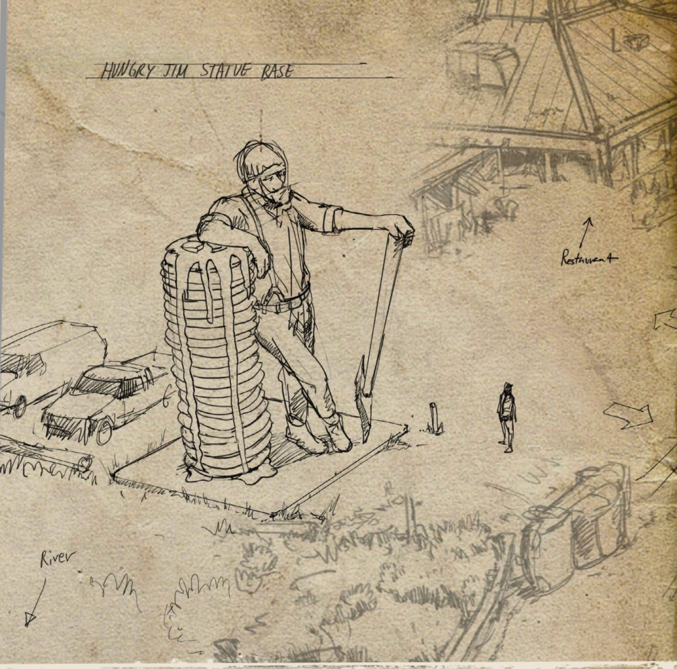
Cheddar and Jack Omelette..........11.99
A blend of cheddar and jack cheese

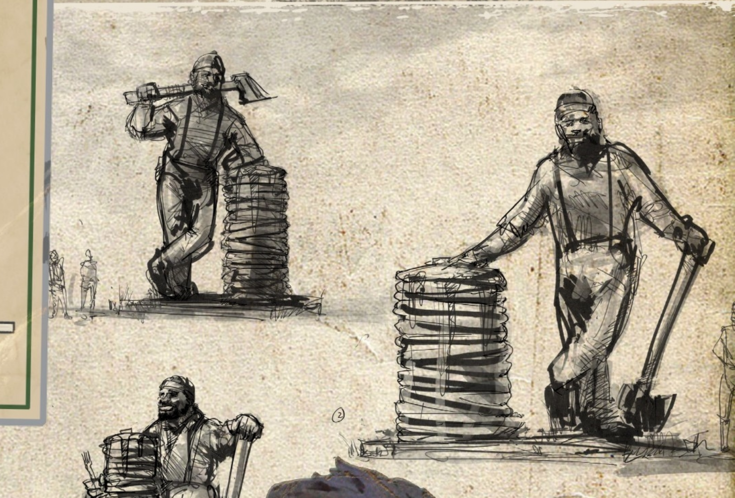
Denver Omelette..........12.99
Diced ham, onions, bell peppers, and cheddar cheese

Jim's Jambalaya Omelette..........12.99
Chicken and andouille sausage, tomatoes, onions, green pepper, grilled shrimp, and rice, topped with our homemade creole seasoning. Mardi Gras' come early to Marion Forks!

Hot Springs Omelette..........11.99
3 egg omelette stuffed with seasoned ground beef, sour cream, tomatoes, cheddar and jack cheese, and mushrooms

*The consumption of raw or undercooked meat, fish, eggs, poultry, seafood or shellfish, can increase your risk of foodborne illness.

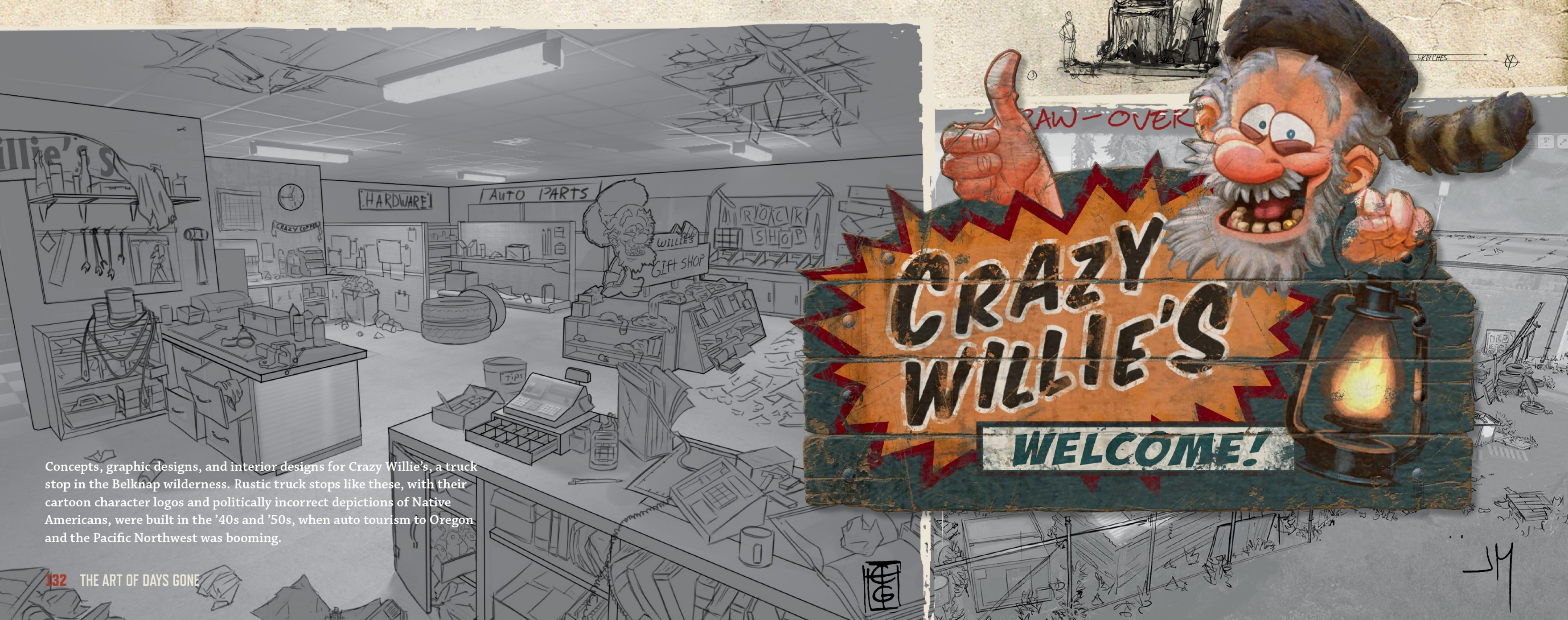




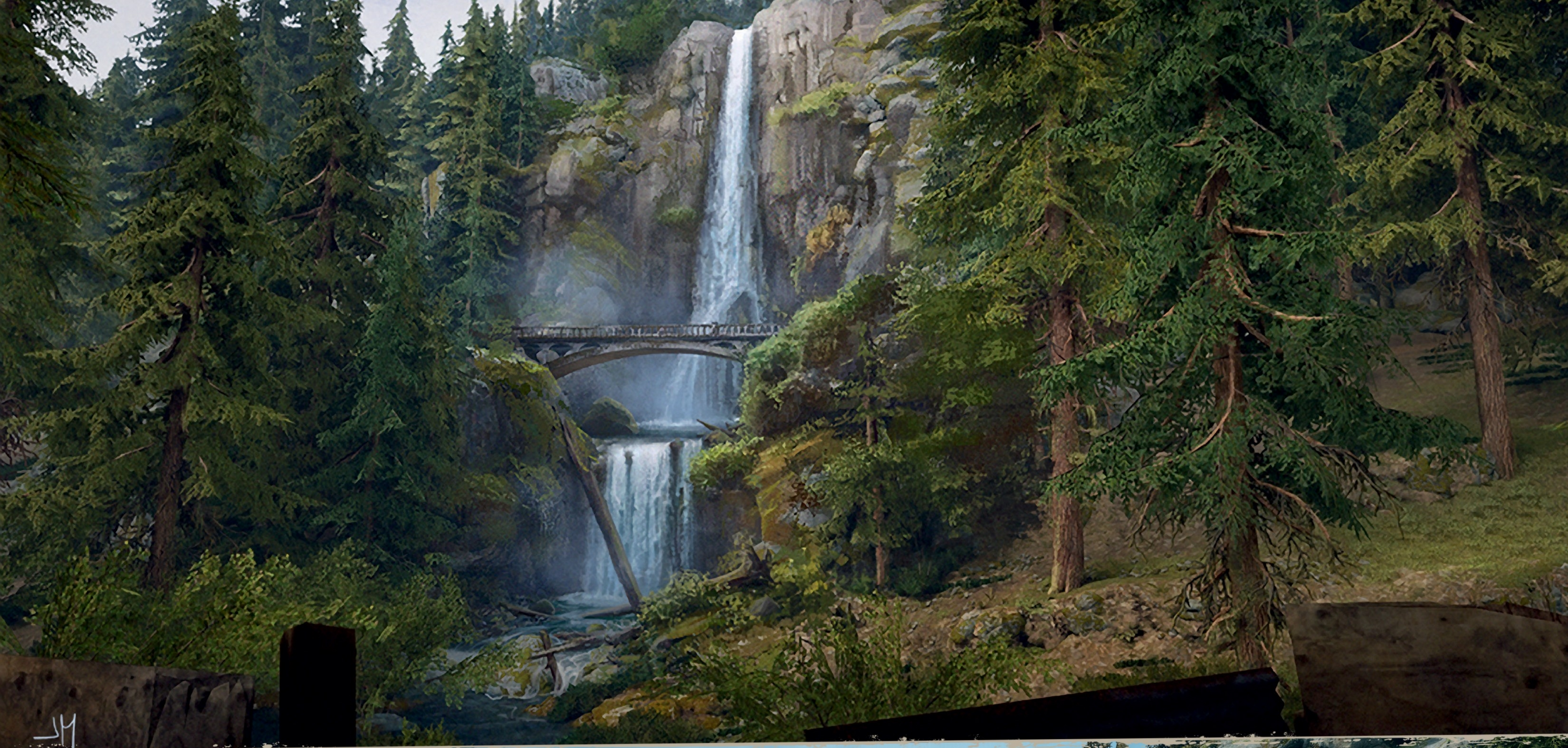
HUNGRY JIM'S

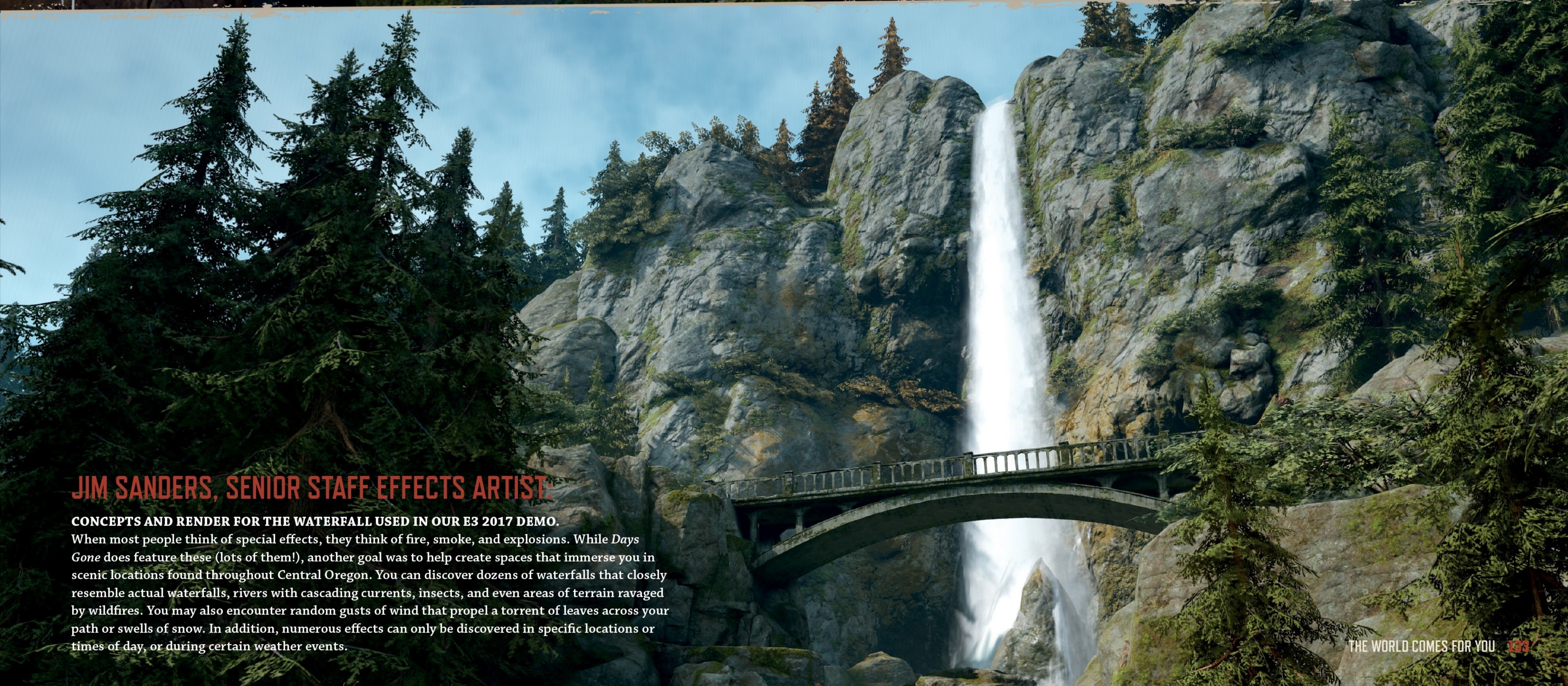
ELYSE LEMOINE, NARRATIVE GAME DESIGNER:

HUNGRY JIM'S MENU. The Hungry Jim's menu was actually the prototype for the Tourism Collectibles. What kind of food did they serve? Were they popular or just a rest stop in a one-horse town? Wouldn't it make the world feel more alive, lived in? A reminder of the people who had lived there before? What if there was an entire group of collectibles centered around the world as it was before? We created a list of places in the world where the player could find things, from brochures advertising hot springs to posters warning campers about bears. Plus, it was really fun coming up with fake dishes to put on a brunch menu! I really want that jambalaya omelet.



Concepts, graphic designs, and interior designs for Crazy Willie's, a truck stop in the Belknap wilderness. Rustic truck stops like these, with their cartoon character logos and politically incorrect depictions of Native Americans, were built in the '40s and '50s, when auto tourism to Oregon and the Pacific Northwest was booming.



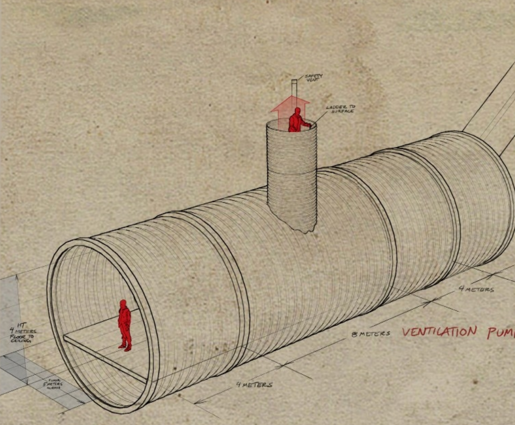


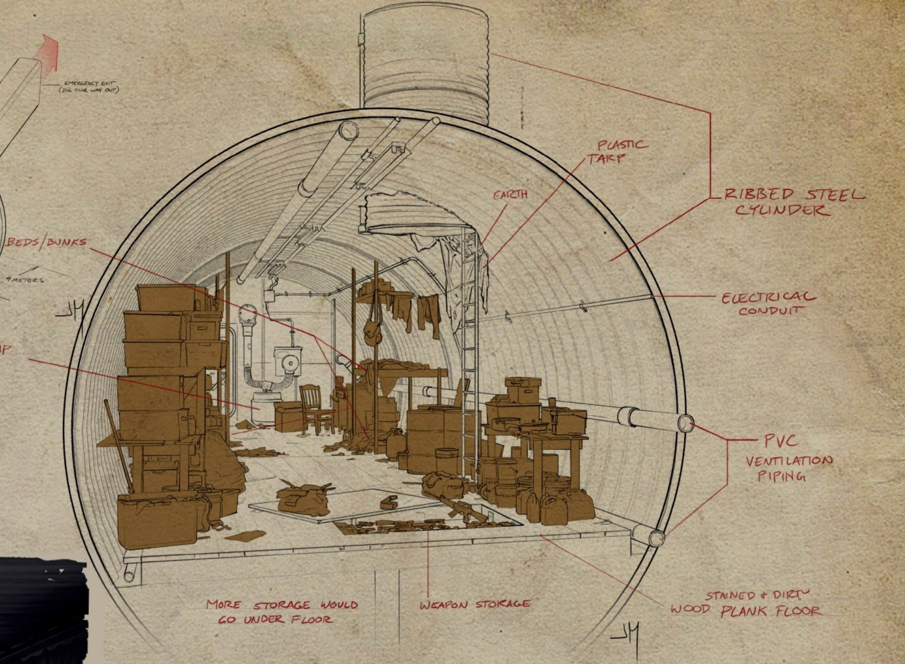
JIM SANDERS, SENIOR STAFF EFFECTS ARTIST:

CONCEPTS AND RENDER FOR THE WATERFALL USED IN OUR E3 2017 DEMO.
When most people think of special effects, they think of fire, smoke, and explosions. While *Days Gone* does feature these (lots of them!), another goal was to help create spaces that immerse you in scenic locations found throughout Central Oregon. You can discover dozens of waterfalls that closely resemble actual waterfalls, rivers with cascading currents, insects, and even areas of terrain ravaged by wildfires. You may also encounter random gusts of wind that propel a torrent of leaves across your path or swells of snow. In addition, numerous effects can only be discovered in specific locations or times of day, or during certain weather events.

JEREMY VICKERY, SENIOR STAFF LIGHTER:

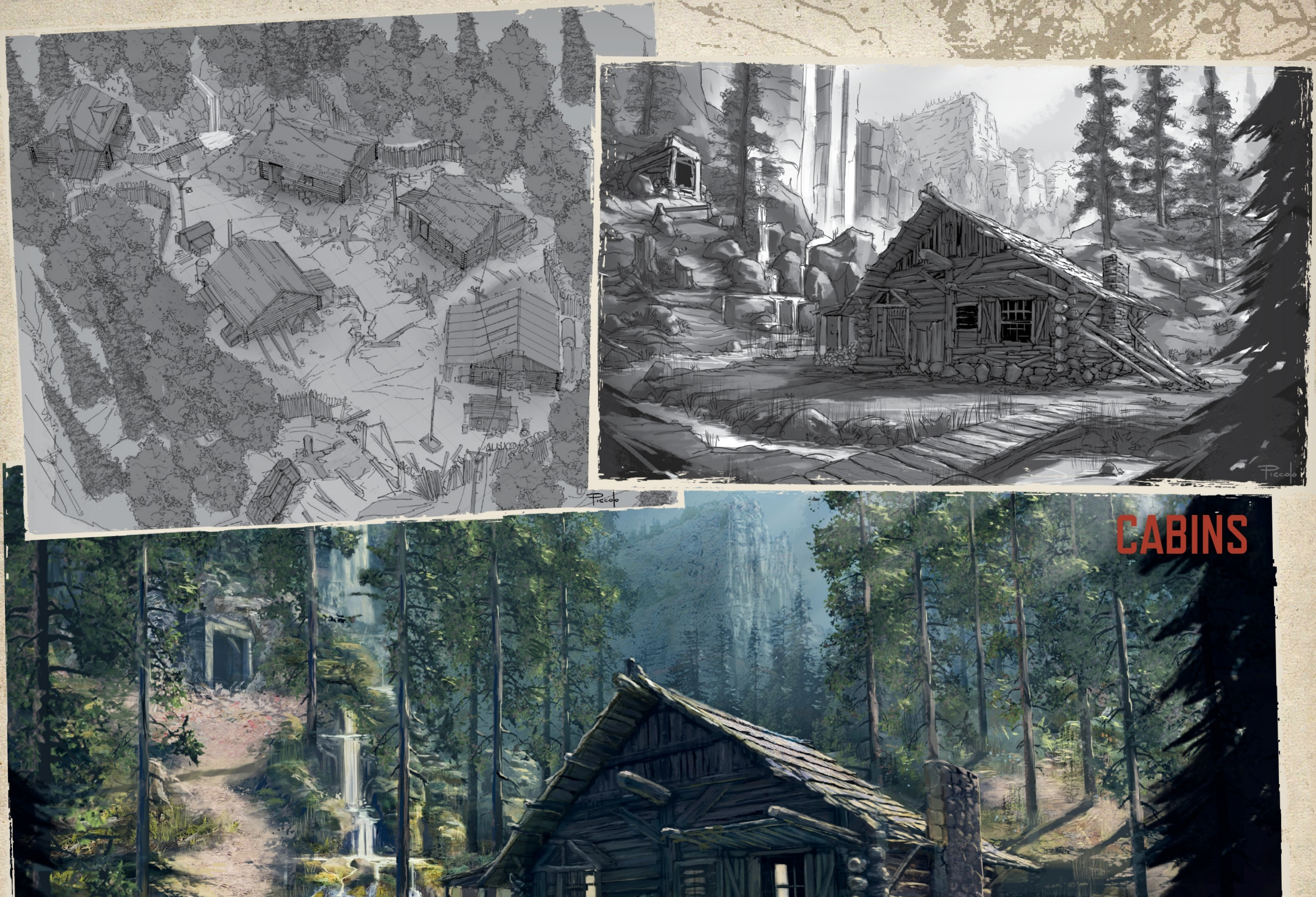
As lighting artists, we spend most of our time working on making the cinematics look as amazing as we can. It's a delicate balance of shot-specific lighting and blending with the lighting that happens in the open-world game play. But as we got closer to the end of the game the world was just too big, and the environment artists did not have time to polish the lighting with the same level of detail that we were trying to get in the cinematics. We took several weeks to find the areas that could use some love, like the bunkers, caves, or building interiors, and we tried to make them shine. One of the fun details in the bunkers in particular was getting to tell different stories with each one. Who lived there and what was their aesthetic? We'd make one bunker warmly lit and like a peaceful retreat. And then we'd make another very utilitarian and cold. These subtle differences between lighting in locations in the game hopefully make it feel more believable and interesting.


SAFETY VENT
LADDER TO SURFACE
EMERGENCY EXIT (DIG YOUR WAY OUT)
HT 4 METERS FLOOR TO CEILING
FLOOR 5 METERS ACROSS
4 METERS
8 METERS
4 METERS
4 METERS
VENTILATION PUMP
JM


BEDS/BUNKS
EARTH
PLASTIC TARP
RIBBED STEEL CYLINDER
ELECTRICAL CONDUIT
PVC VENTILATION PIPING
MORE STORAGE WOULD GO UNDER FLOOR
WEAPON STORAGE
STAINED & DIRTY WOOD PLANK FLOOR
JM

BUNKERS

CABINS

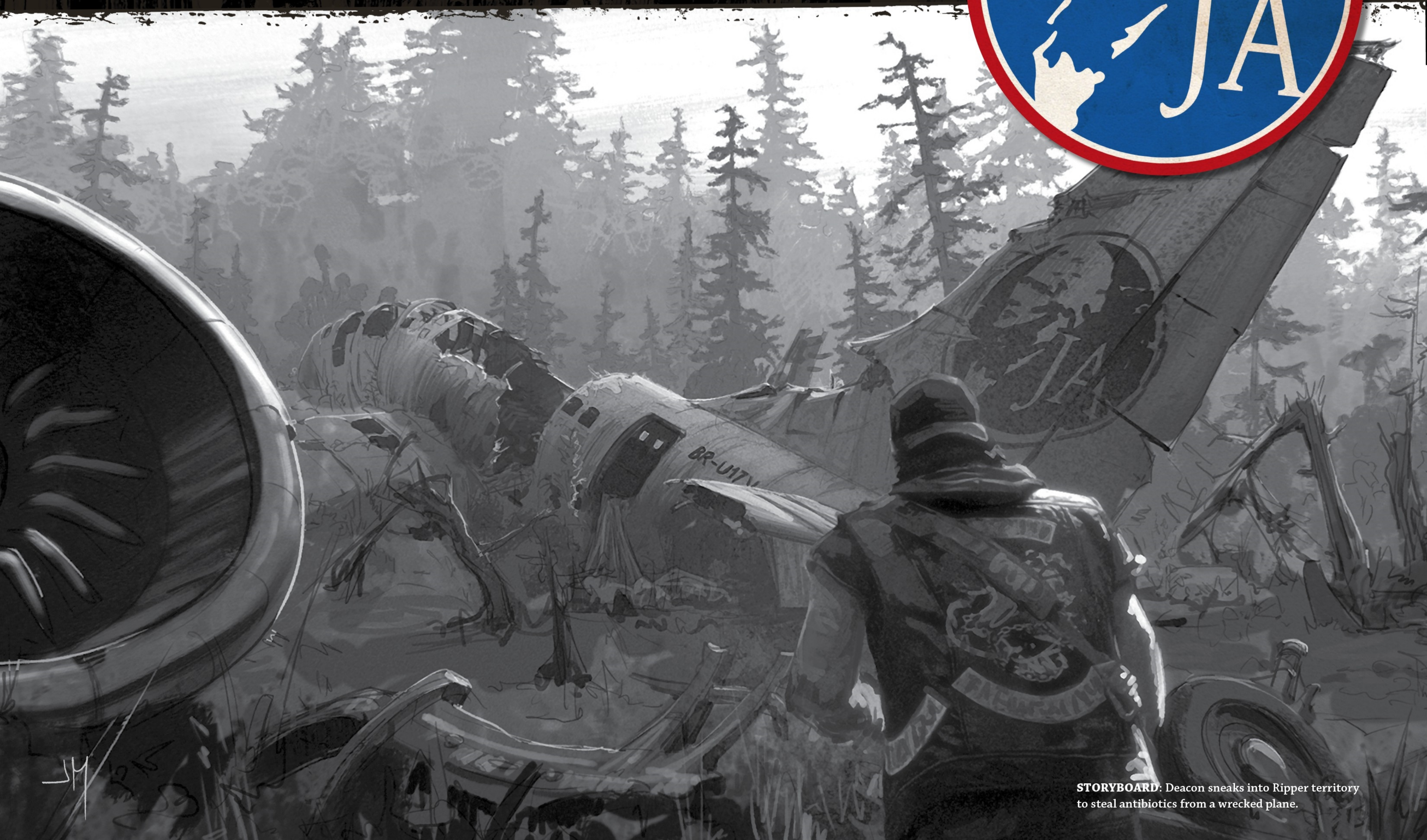

Piccolo
Piccolo
Piccolo

Drawings and paintings for open-world cabins.

REST IN PEACE

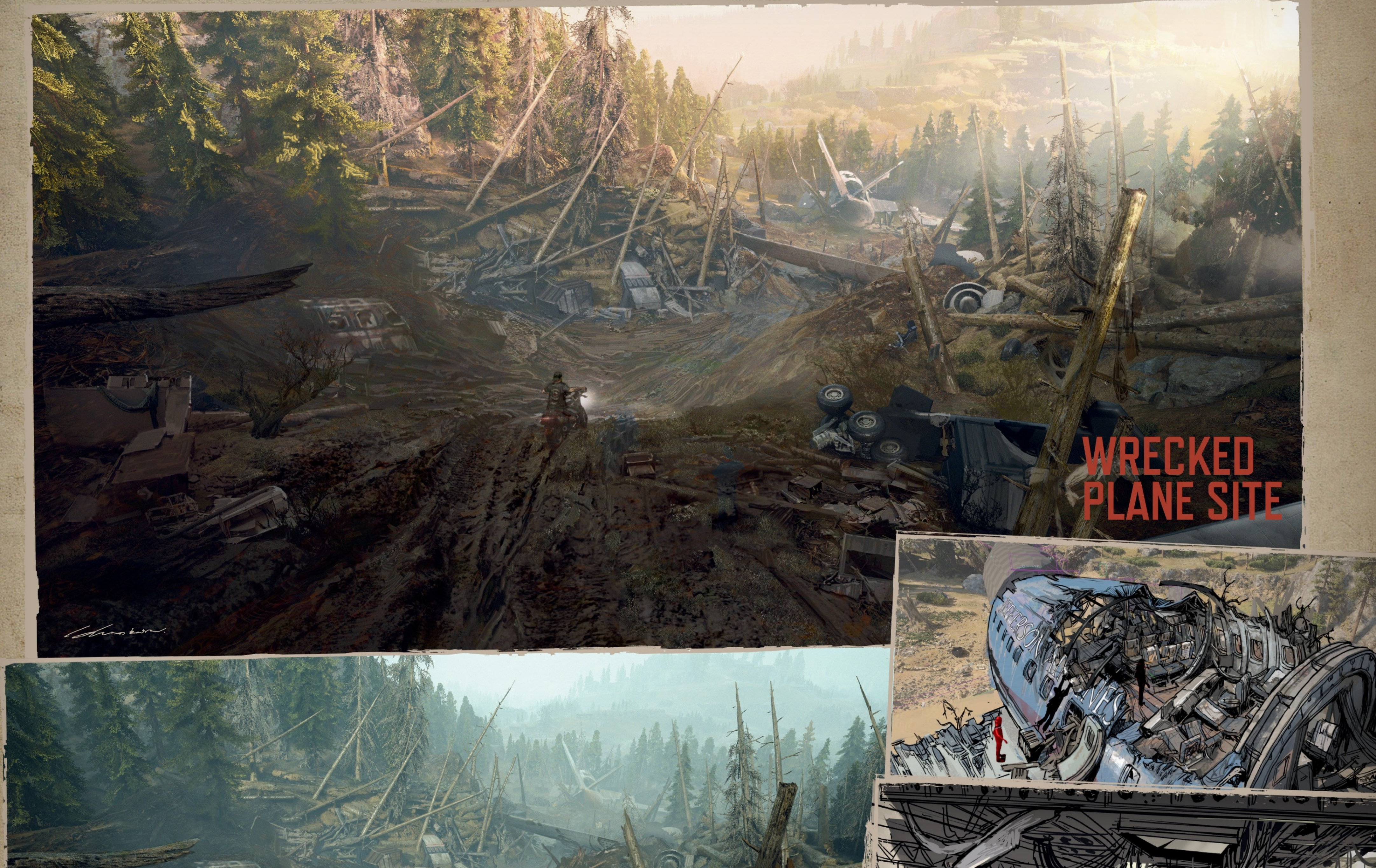
RIPPERS ARE MEMBERS of a cult called Rest in Peace. These are men and women who follow a messiah-like figure named Carlos who believes the pandemic was a celestial event designed to transform the world. They worship the Freakers, believing them to have been transformed into an exalted state. They've given up their names, trying to forget their past so they can be more like Freakers. They shave themselves, scar themselves ritualistically, ingest drugs that keep them from feeling pain, and kill anyone who disagrees with them.

As mentioned before, everyone is searching for a reason to live. For Carlos and the Rippers, that reason lies in finding meaning at the end of the world, even if the end result of that meaning is oblivion.

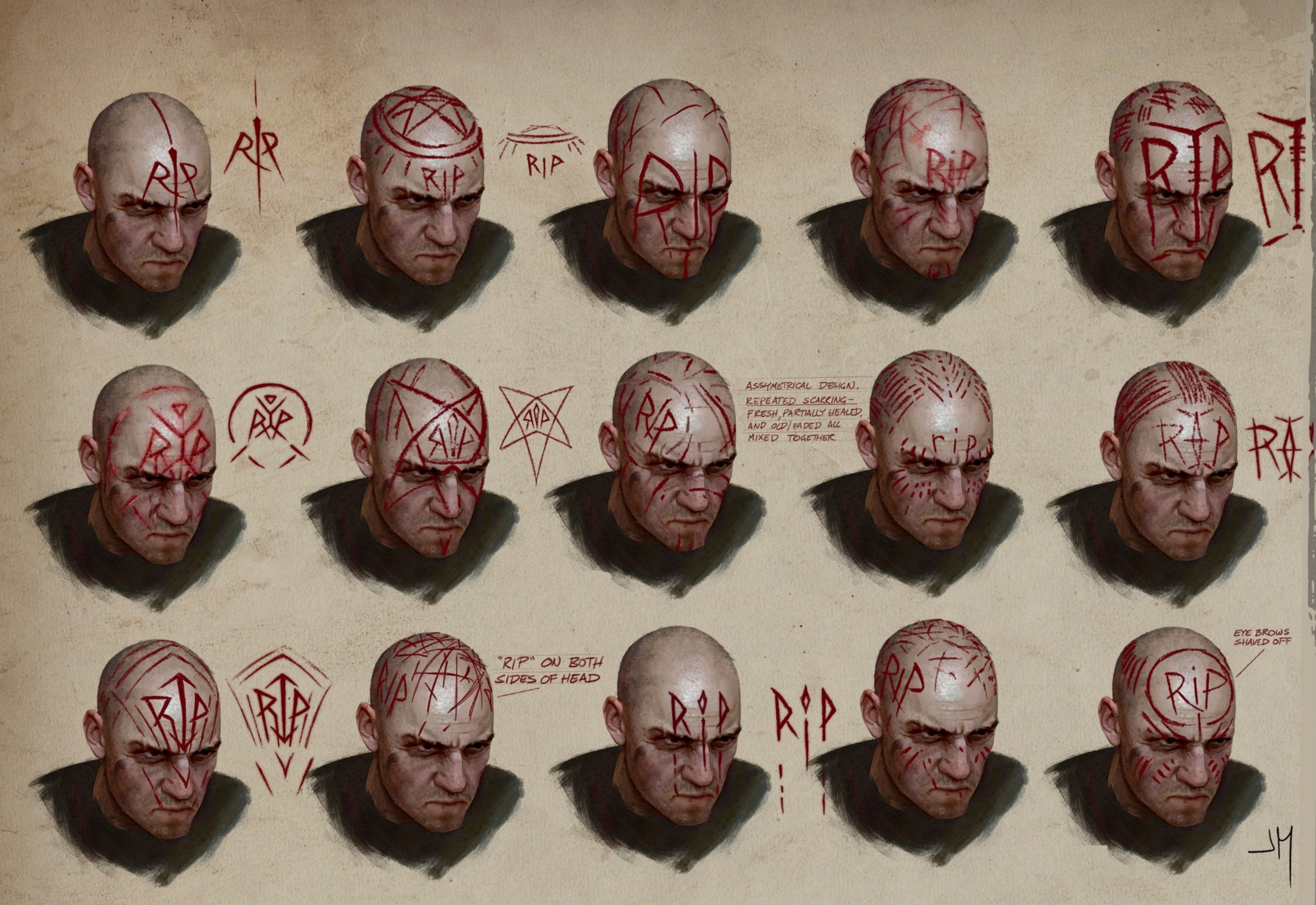


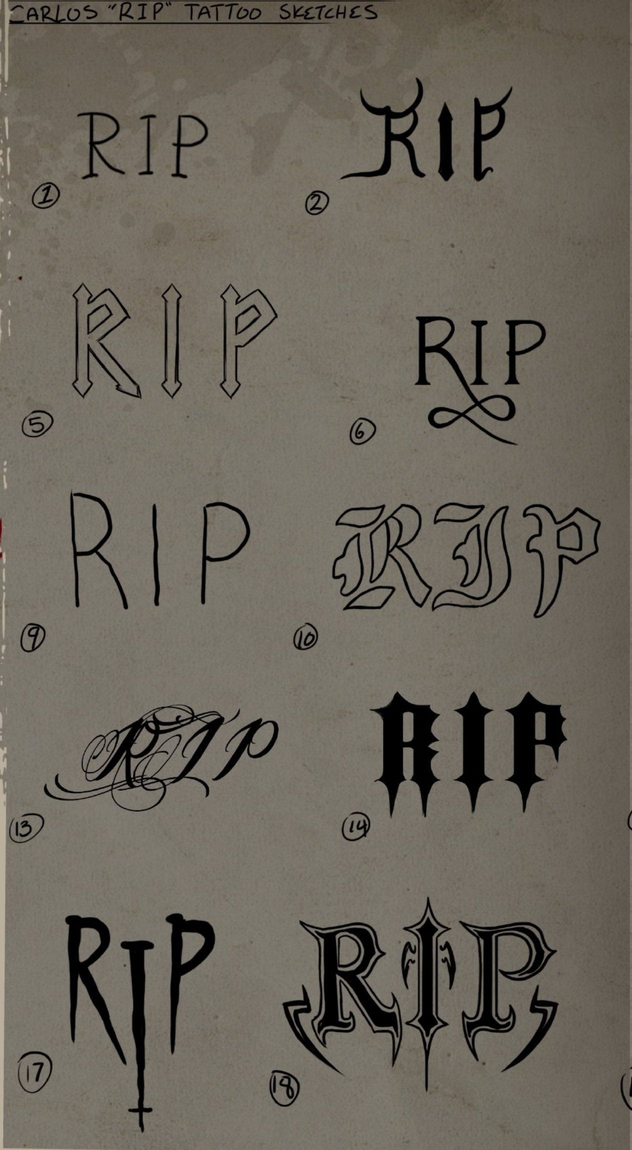
STORYBOARD: Deacon sneaks into Ripper territory to steal antibiotics from a wrecked plane.

WRECKED PLANE SITE



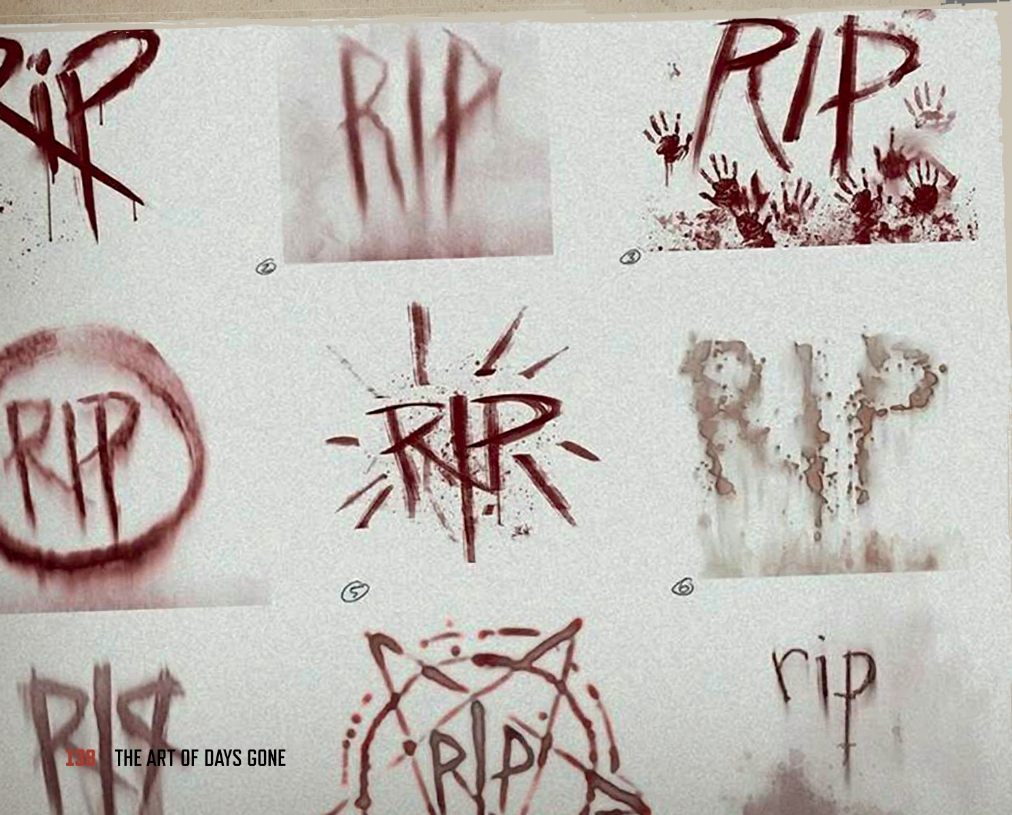
Concepts and sketches for the wrecked plane site.

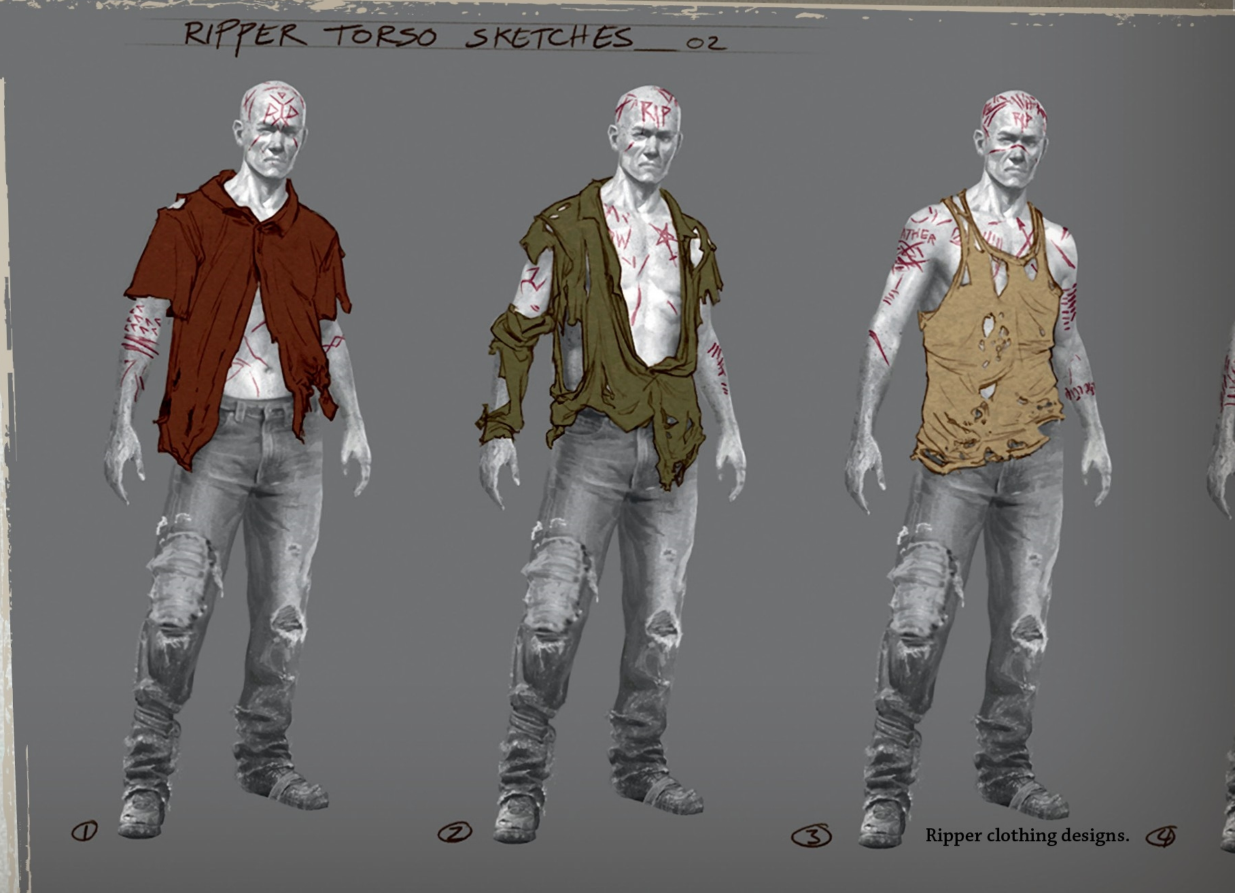

RIP
ASSYMETRICAL DESIGN.
REPEATED SCARRING–
FRESH, PARTIALLY HEALED,
AND OLD/FADED ALL
MIXED TOGETHER
"RIP" ON BOTH
SIDES OF HEAD
EYE BROWS
SHAVED OFF
JM


CARLOS "RIP" TATTOO SKETCHES
RIP
①
②
⑤
⑥
⑨
⑩
⑬
⑭
⑰
⑱

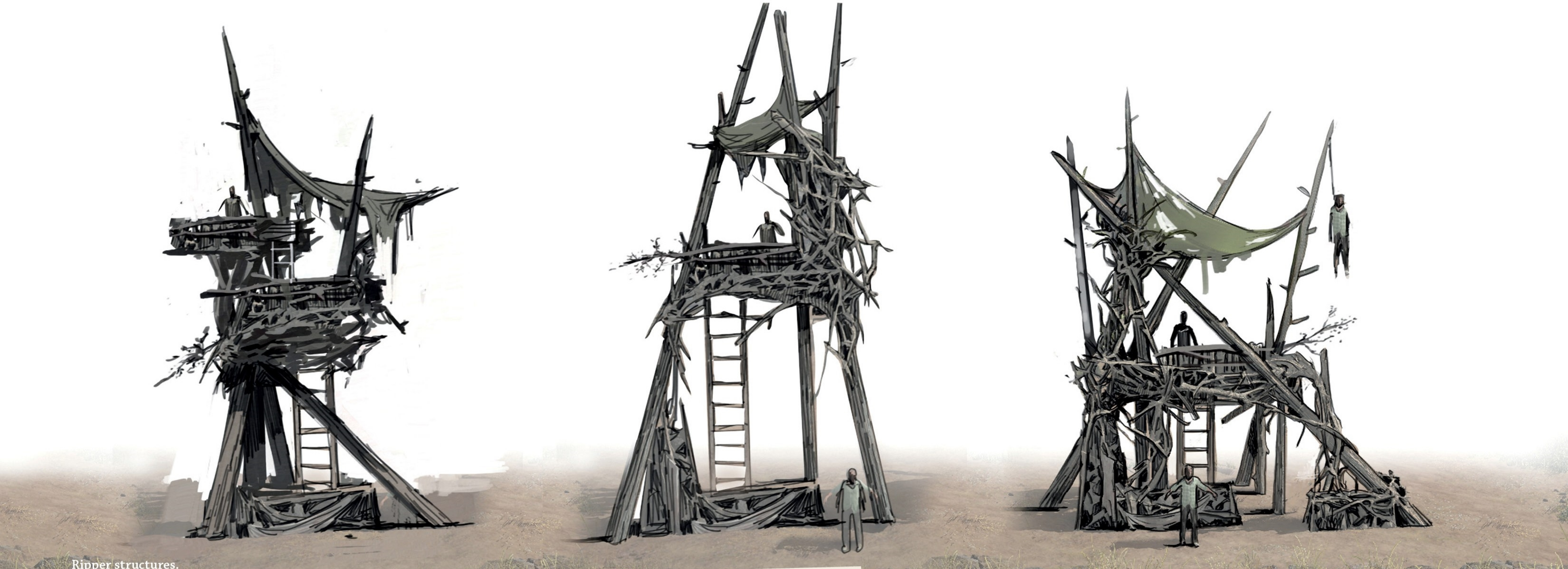
Ripper tattoo designs.

RIPPERS

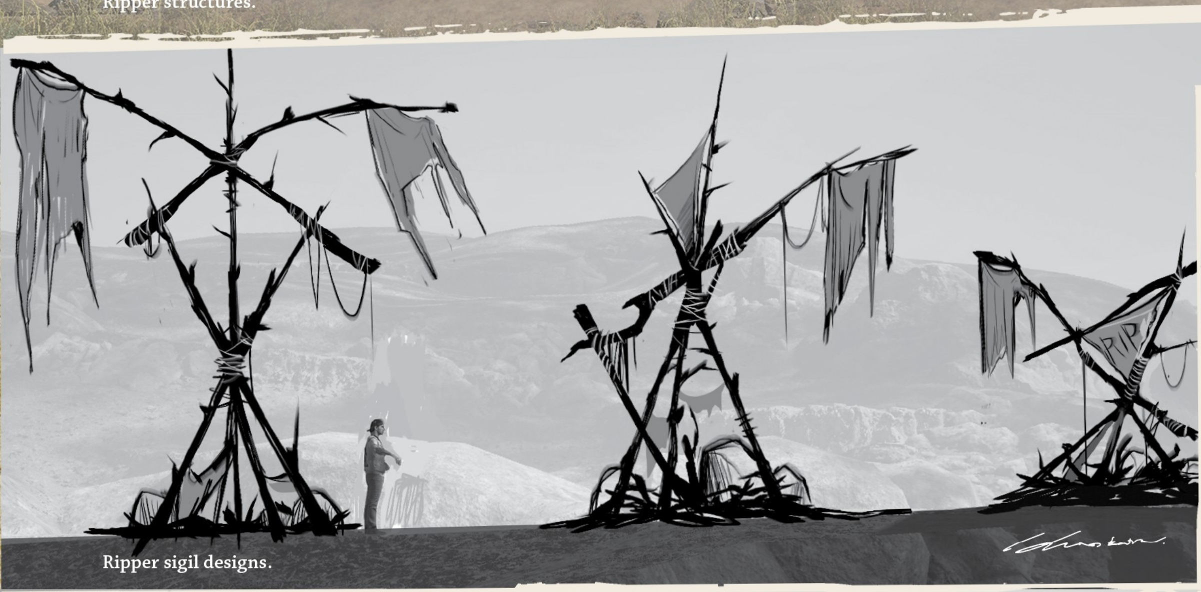

RIP
②
③
⑤
⑥
rip


RIPPER TORSO SKETCHES__02
①
②
③
④

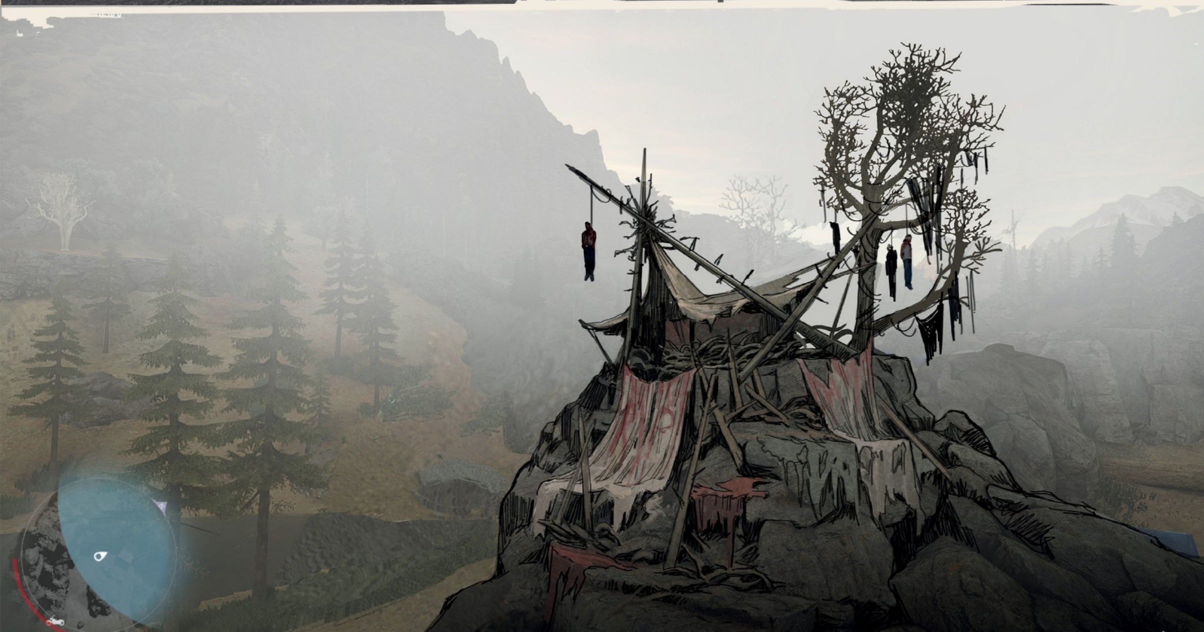
Ripper clothing designs.

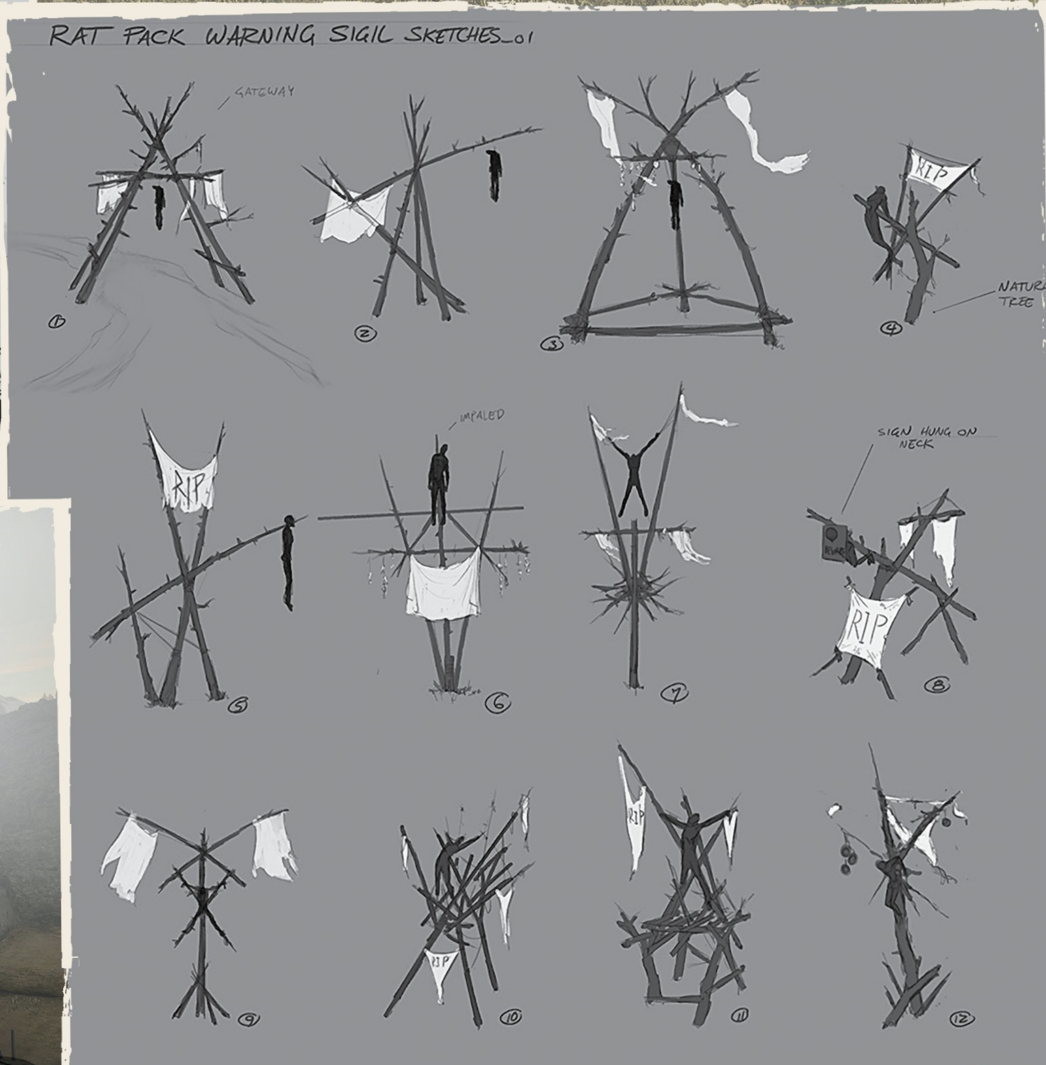


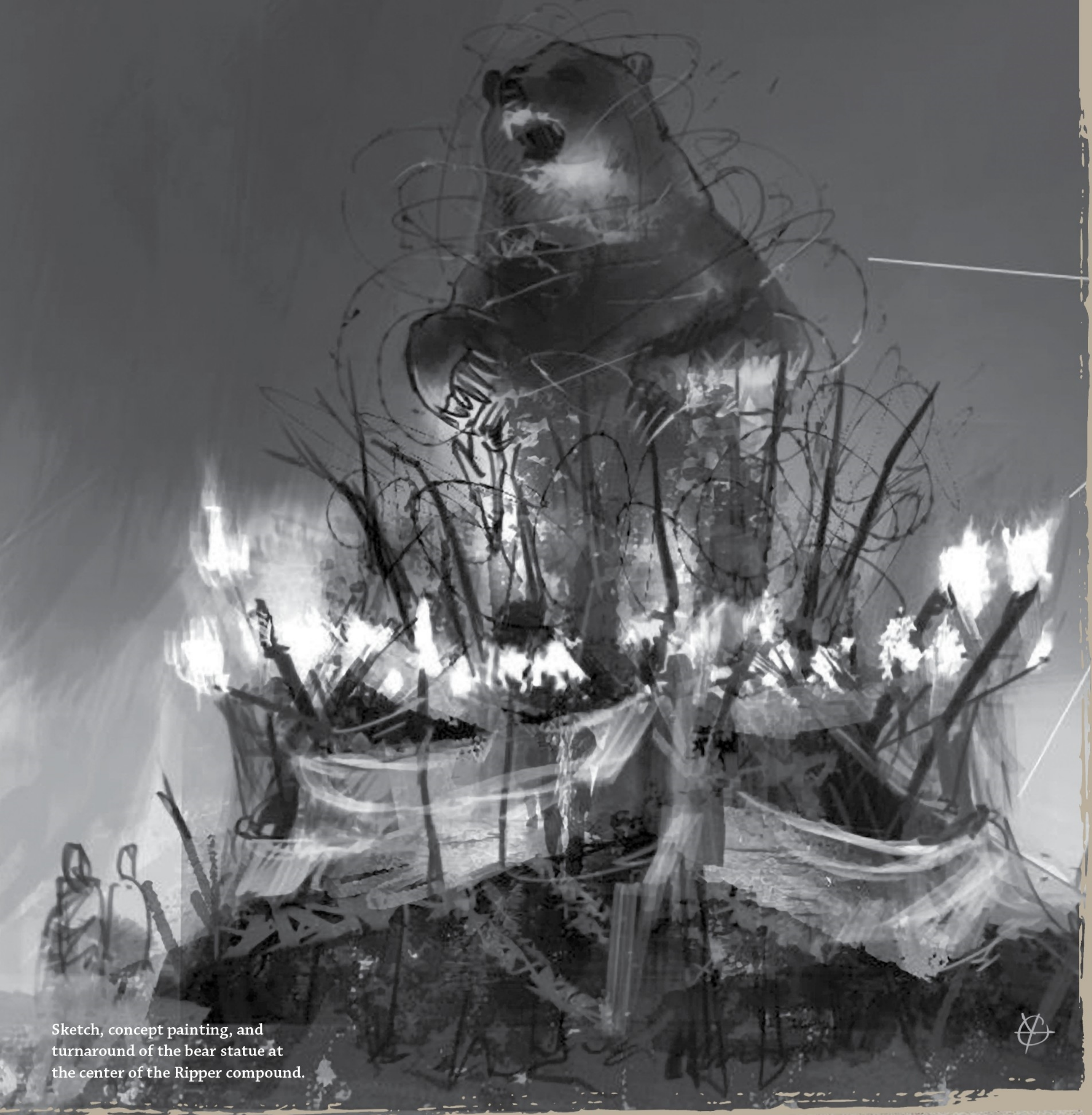
Ripper structures.

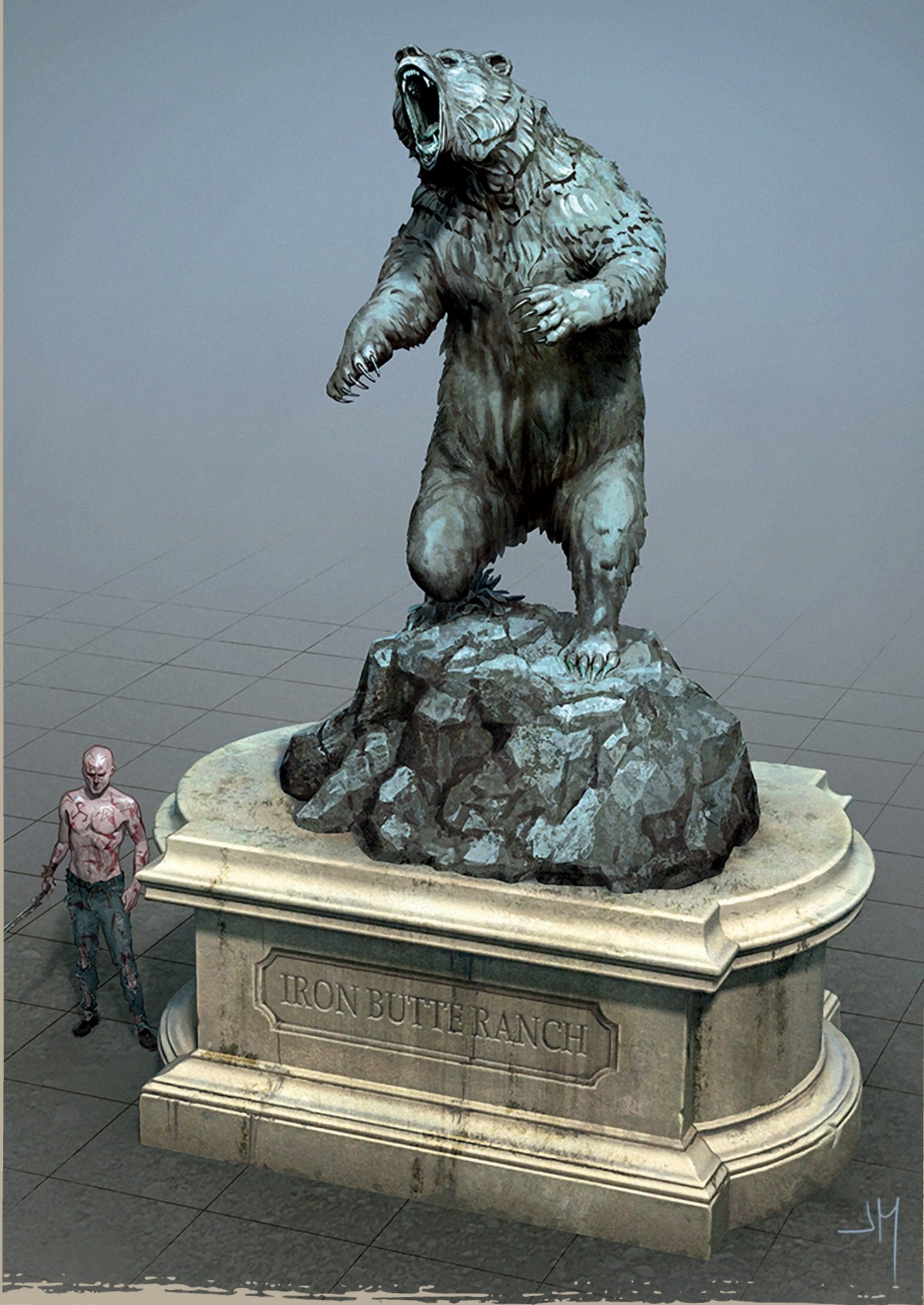


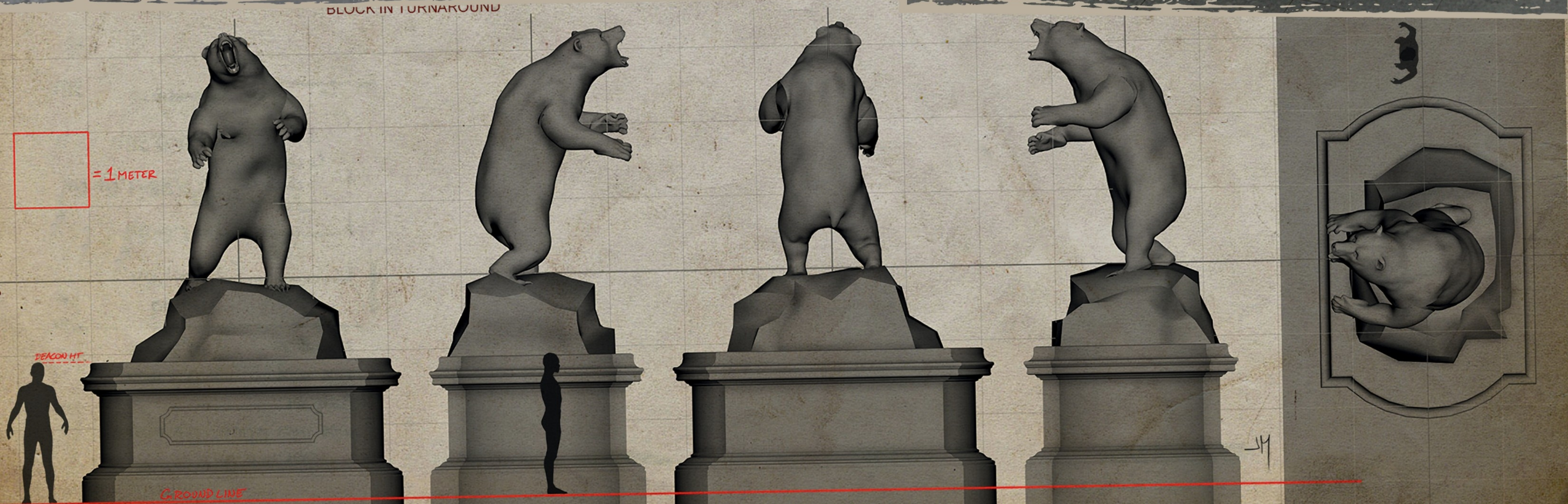
Ripper sigil designs.



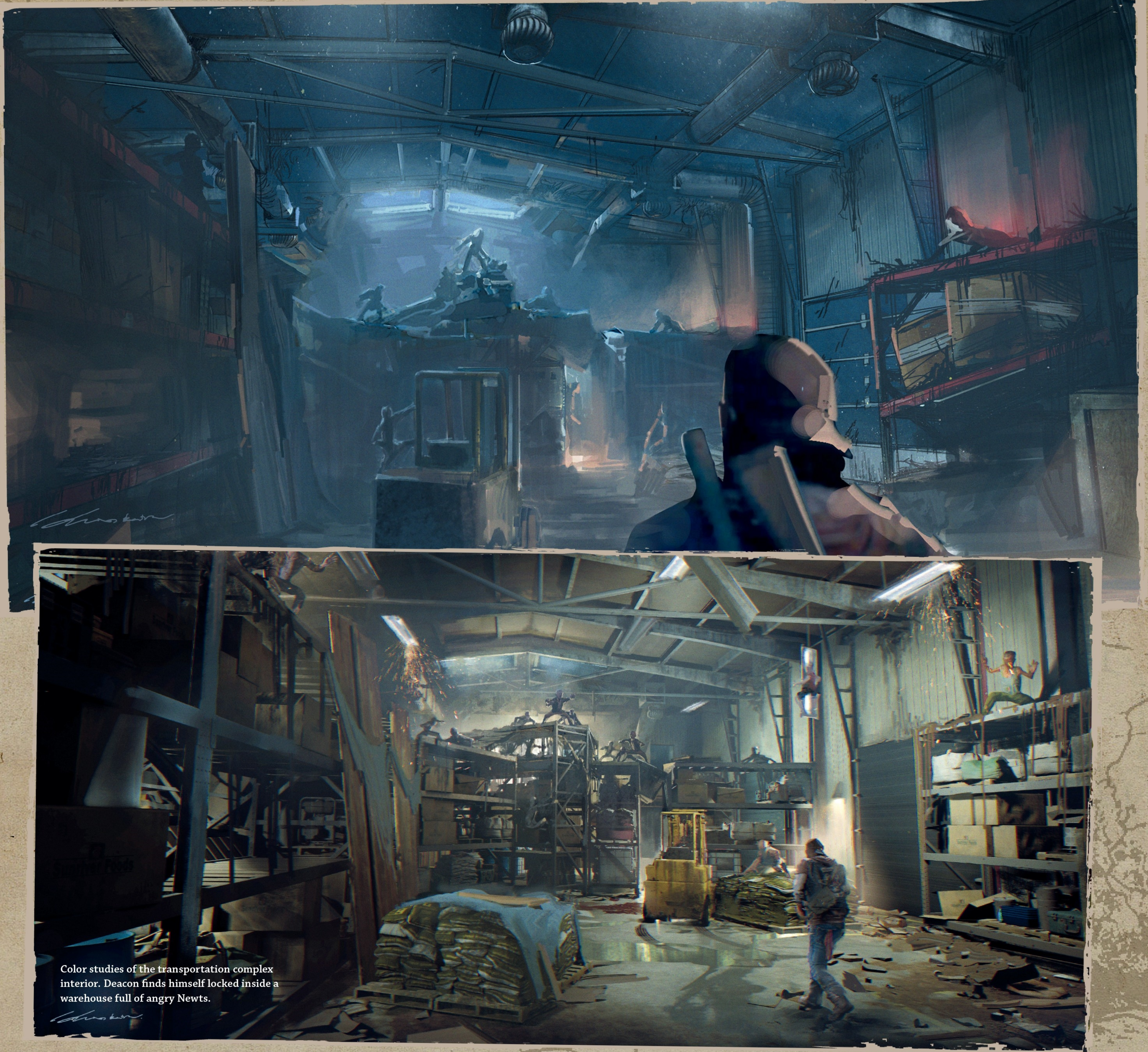

RAT PACK WARNING SIGIL SKETCHES_01
GATEWAY
1
2
3
RIP
NATURA
TREE
4
RIP
IMPALED
5
6
7
SIGN HUNG ON NECK
RIP
8
9
RIP
10
RIP
11
12



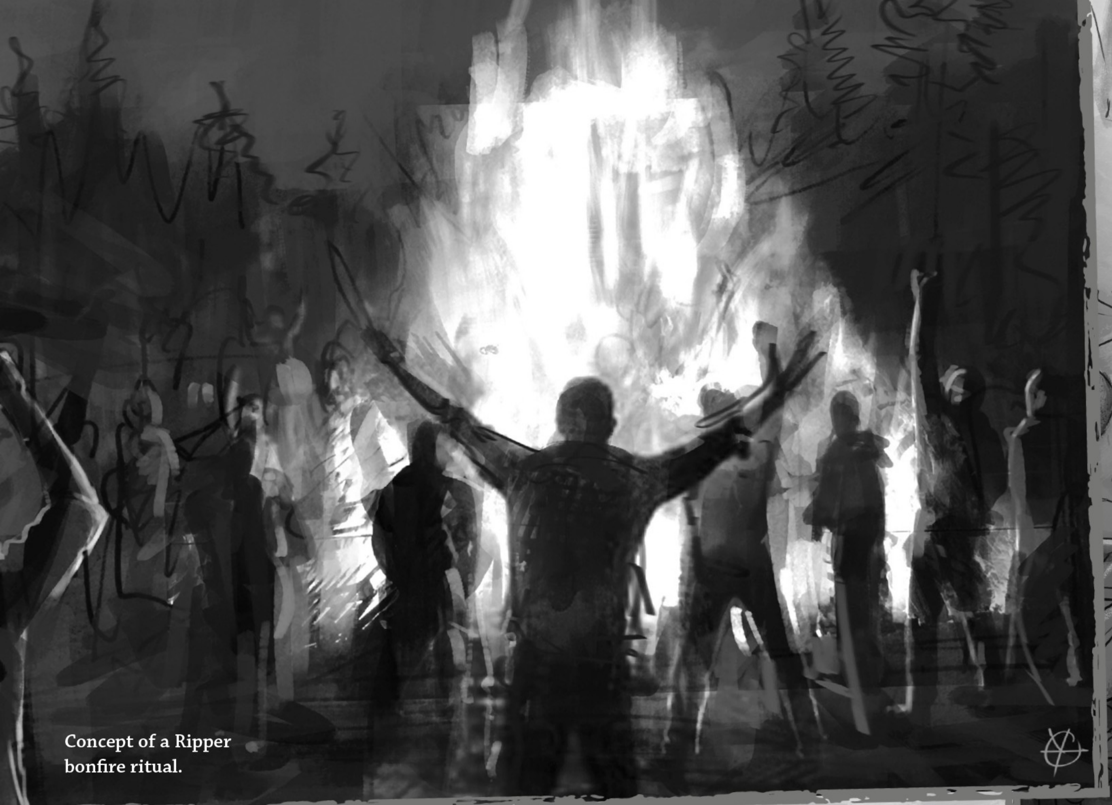

IRON BUTTE RANCH


BLOCK IN TURNAROUND
= 1 METER
DEACON HT
GROUND LINE

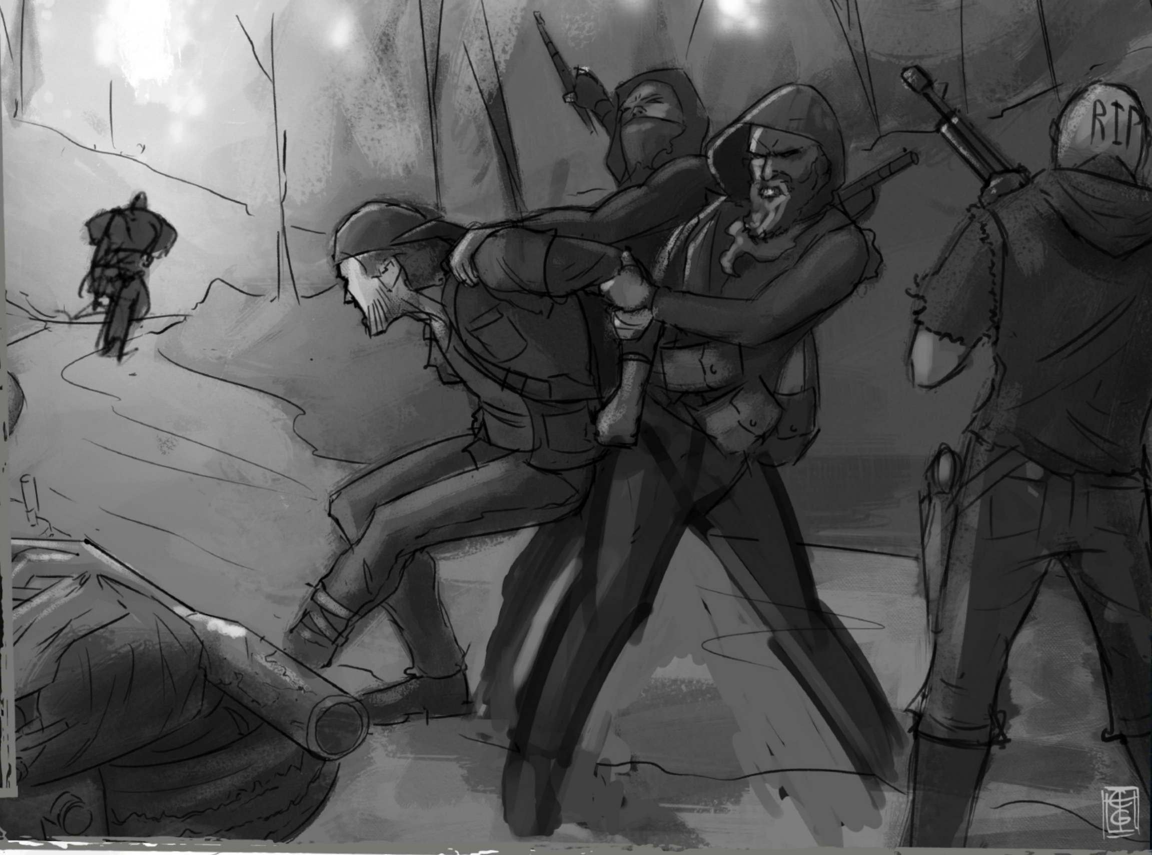
Sketch, concept painting, and turnaround of the bear statue at the center of the Ripper compound.

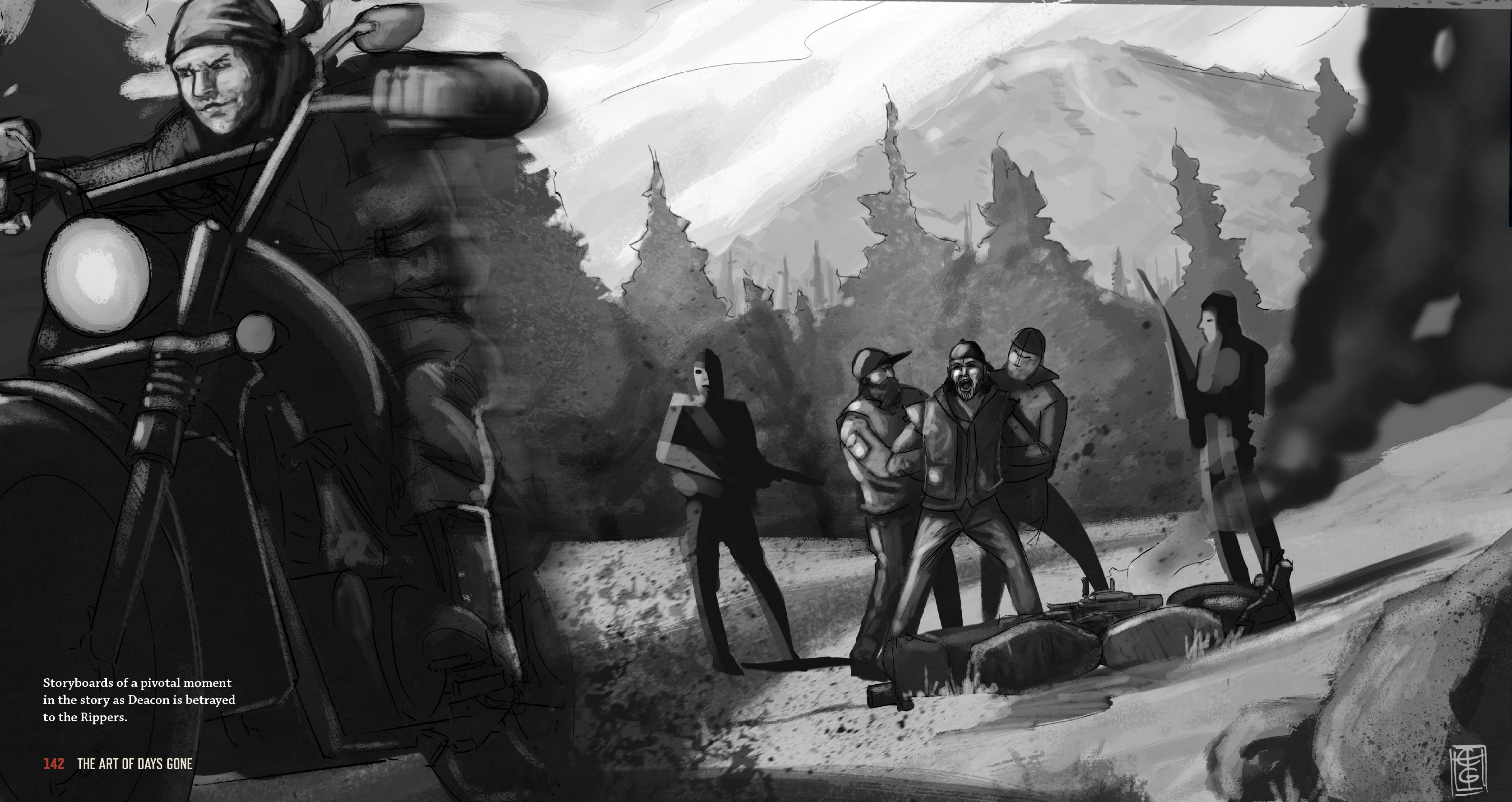


Color studies of the transportation complex interior. Deacon finds himself locked inside a warehouse full of angry Newts.

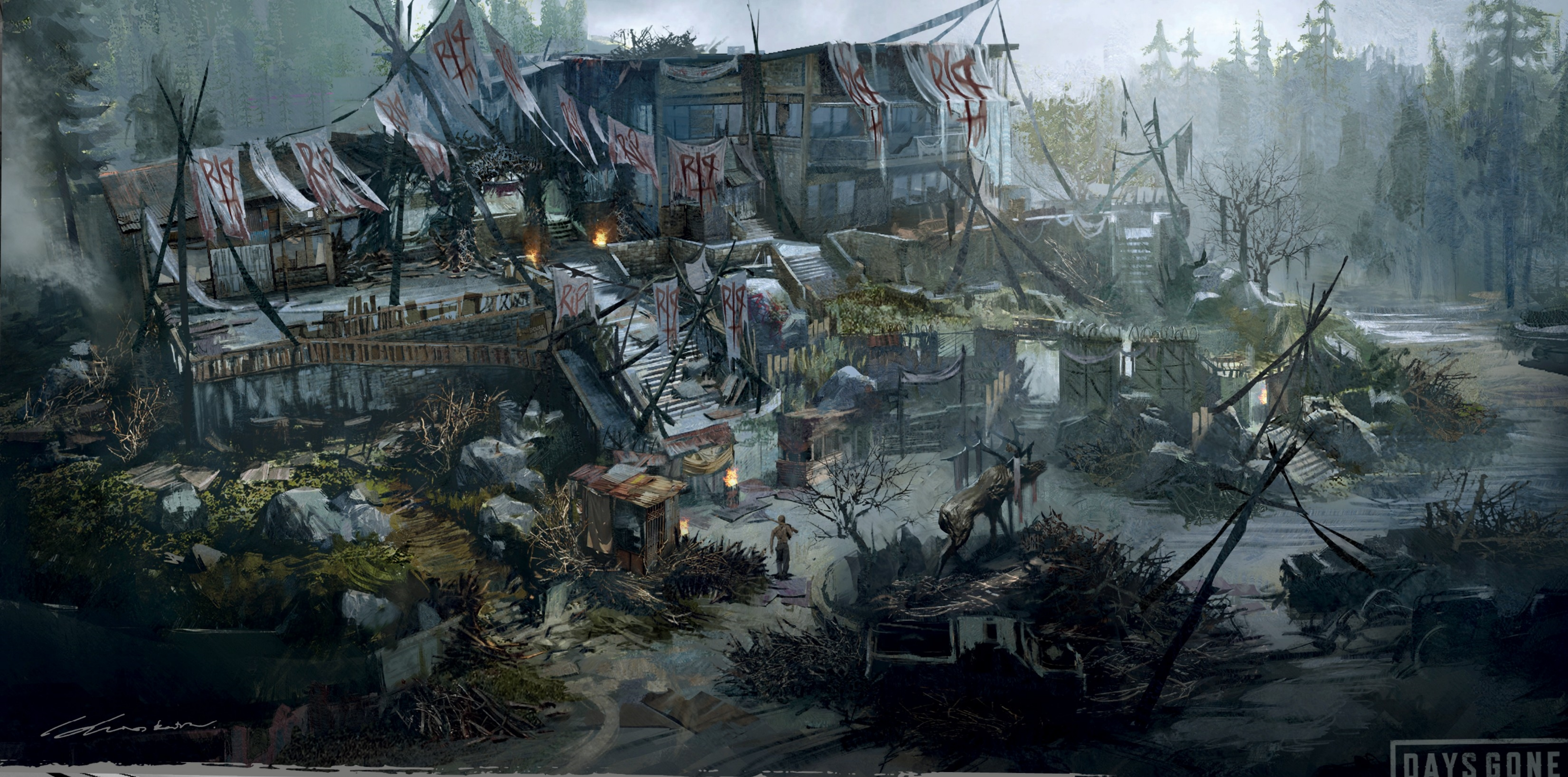


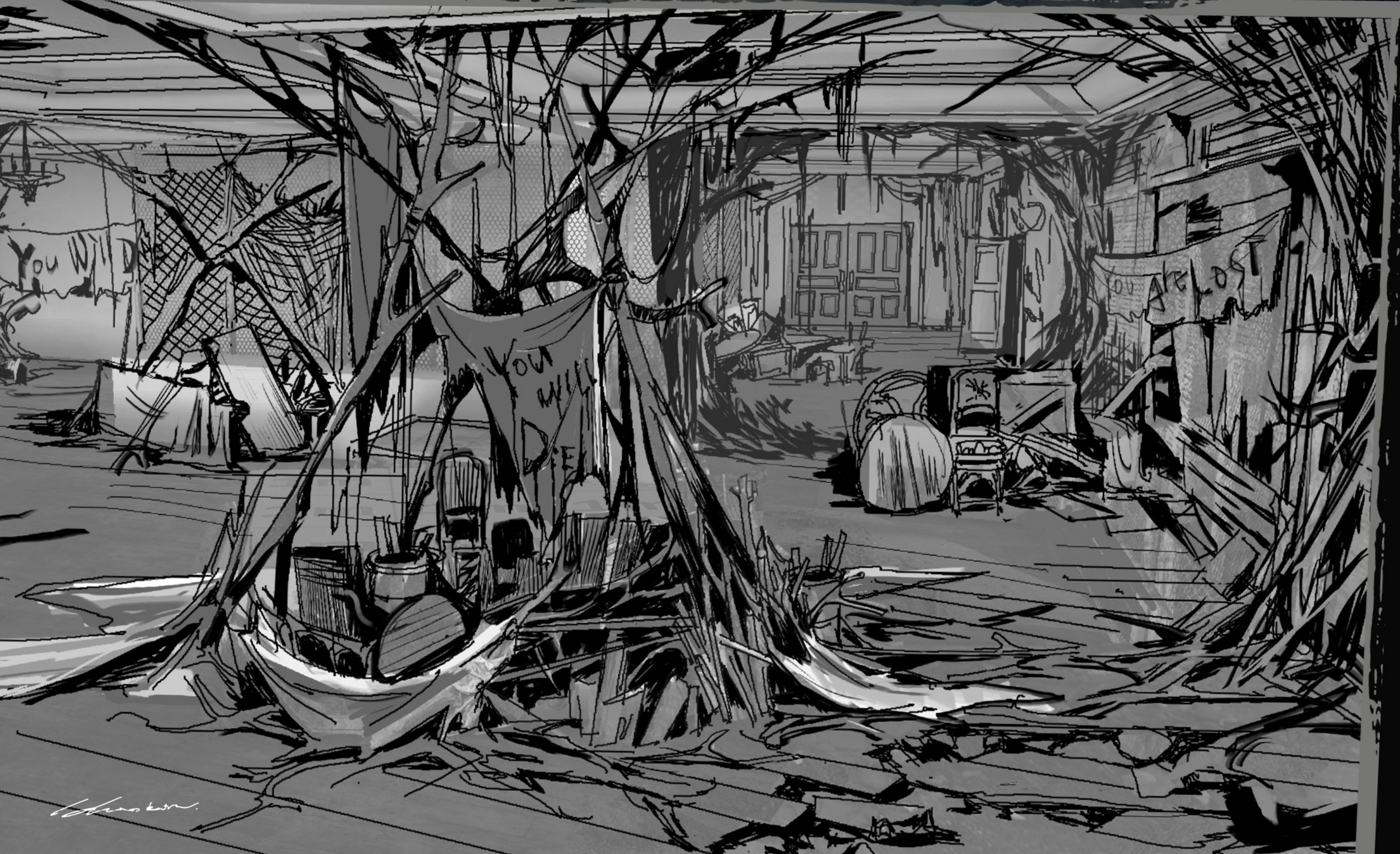
Concept of a Ripper bonfire ritual.





Storyboards of a pivotal moment in the story as Deacon is betrayed to the Rippers.

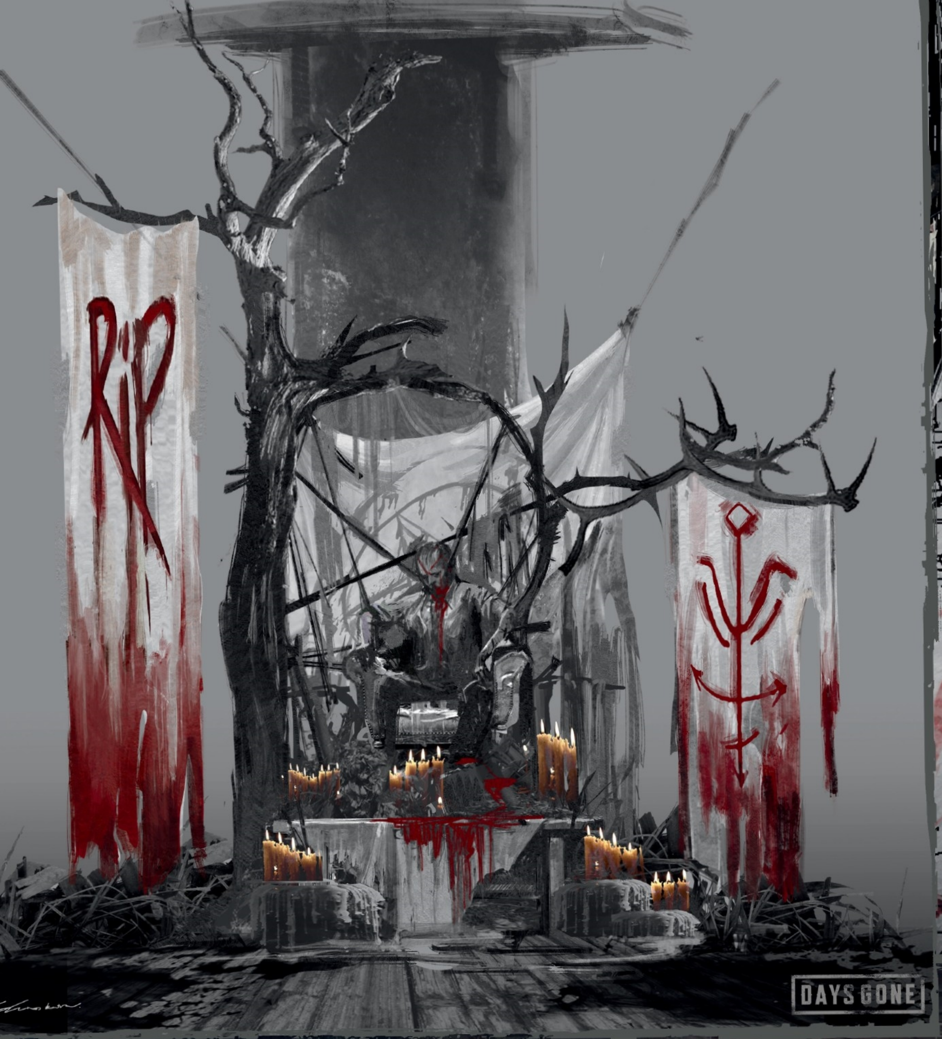


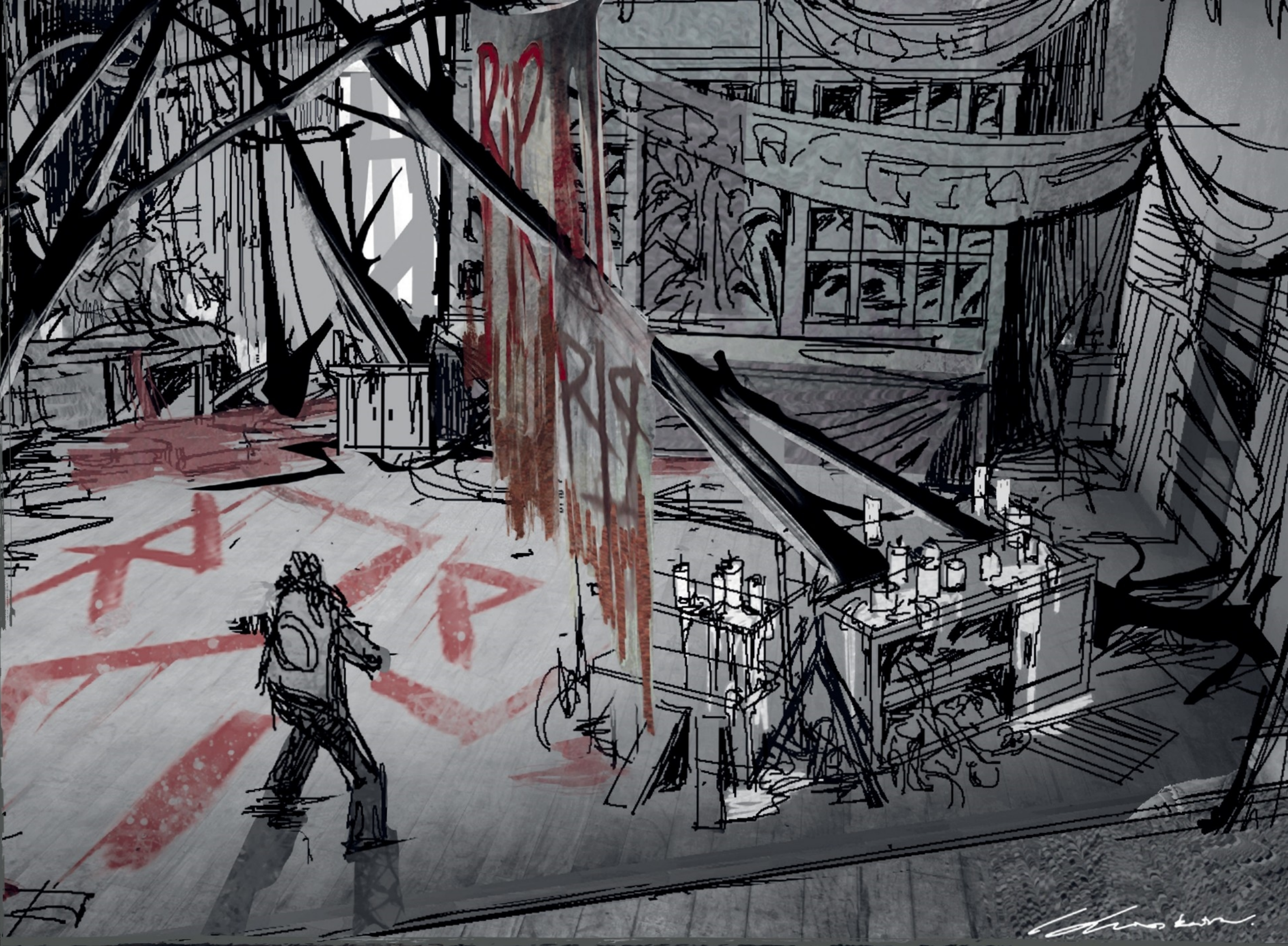


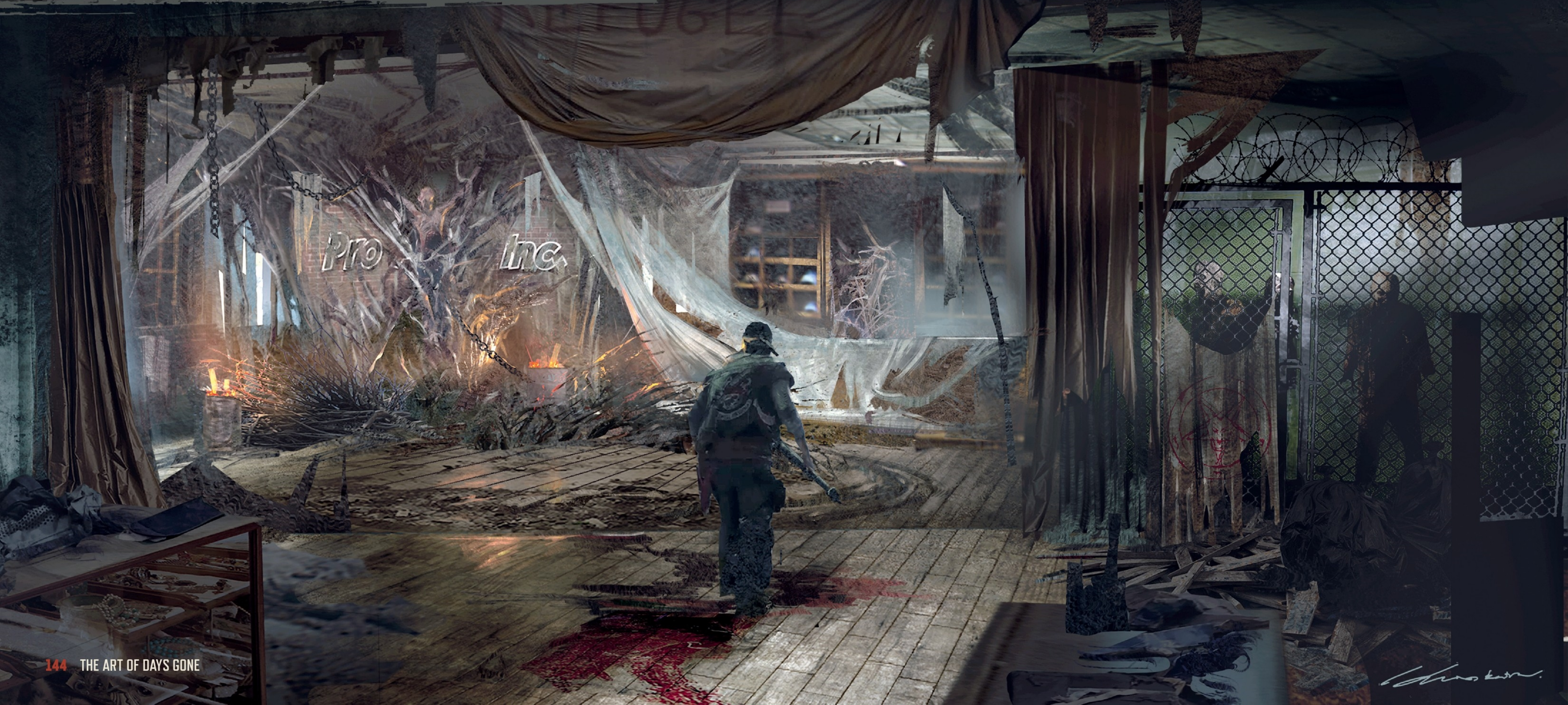
RIPPER COMPOUND

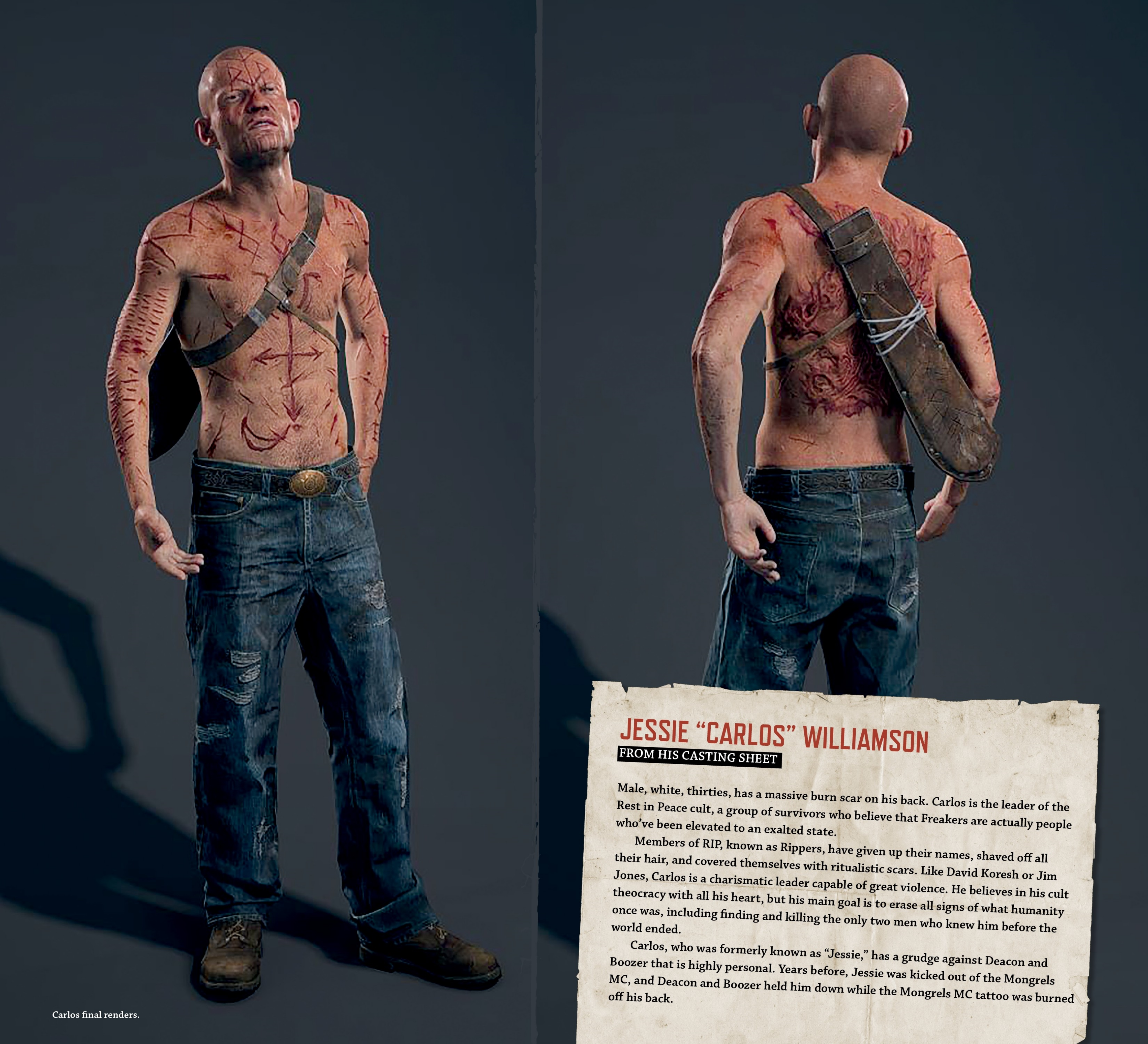
HANS PARK, SENIOR STAFF CONCEPT ARTIST:

The most important consideration when creating interior or exterior concepts for *Days Gone* was how to express and support the unique story through the environmental design elements of the major locations. The survival groups that appear in *Days Gone* have their own territories, which are reflections of the appearance and lifestyle of the survival group. For instance, at the time of the abandonment two years ago, the resort became the symbolic area of the future home and the beautiful golf course became a sacred place to worship the Freakers. The characters of the survival groups which were reflected in the concept art became the driving force to create a believable new world and story in *Days Gone*.


RIP
DAYS GONE


RIP
RIP
RIP


REFUGEE
Pro
Inc.



Carlos final renders.

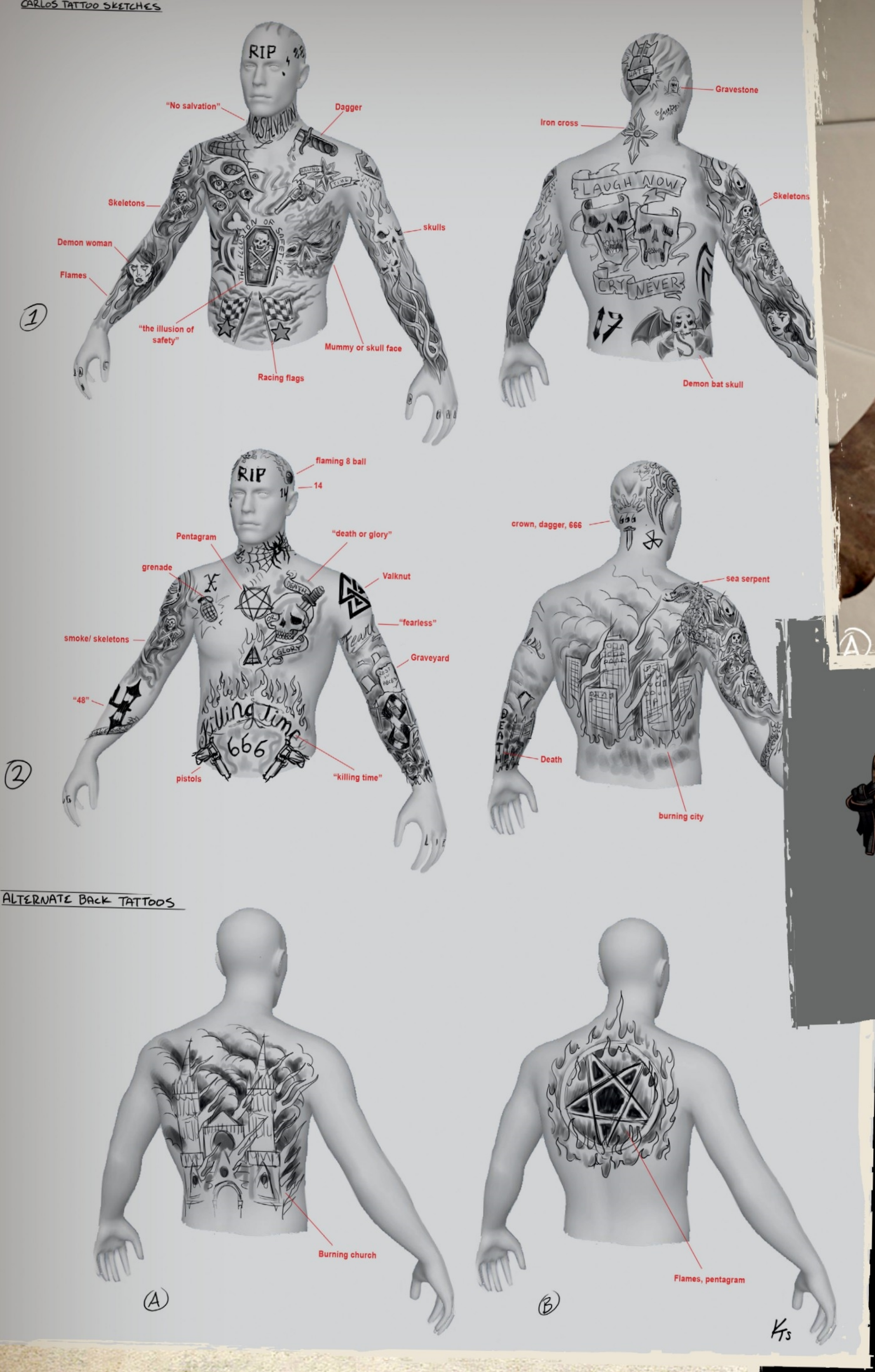
JESSIE "CARLOS" WILLIAMSON

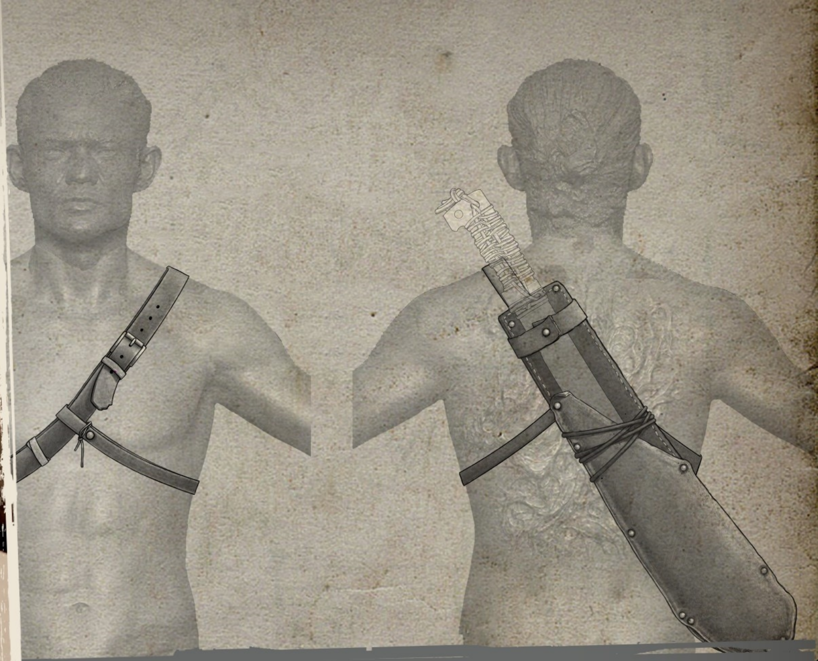
FROM HIS CASTING SHEET

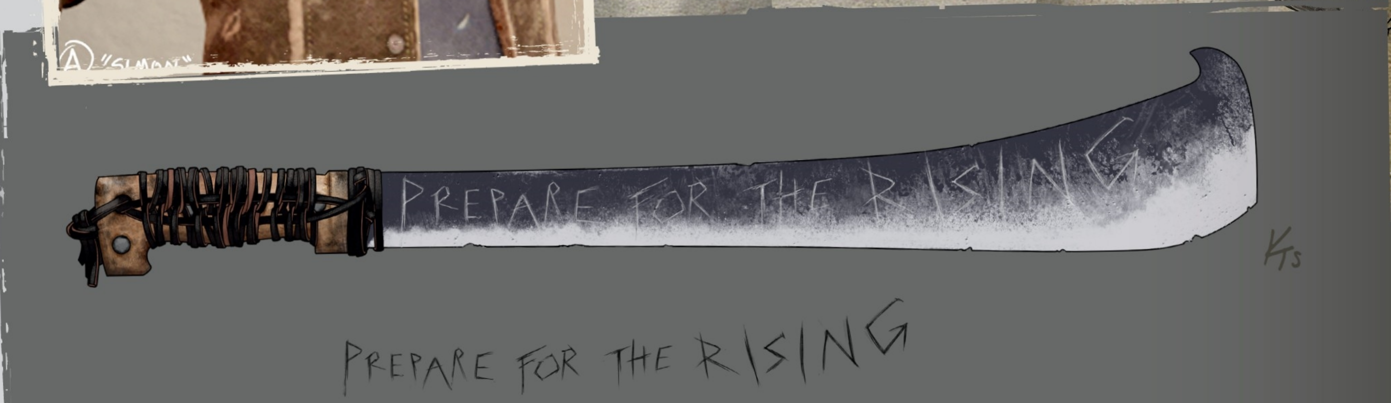
Male, white, thirties, has a massive burn scar on his back. Carlos is the leader of the Rest in Peace cult, a group of survivors who believe that Freakers are actually people who've been elevated to an exalted state.

Members of RIP, known as Rippers, have given up their names, shaved off all their hair, and covered themselves with ritualistic scars. Like David Koresh or Jim Jones, Carlos is a charismatic leader capable of great violence. He believes in his cult theocracy with all his heart, but his main goal is to erase all signs of what humanity once was, including finding and killing the only two men who knew him before the world ended.

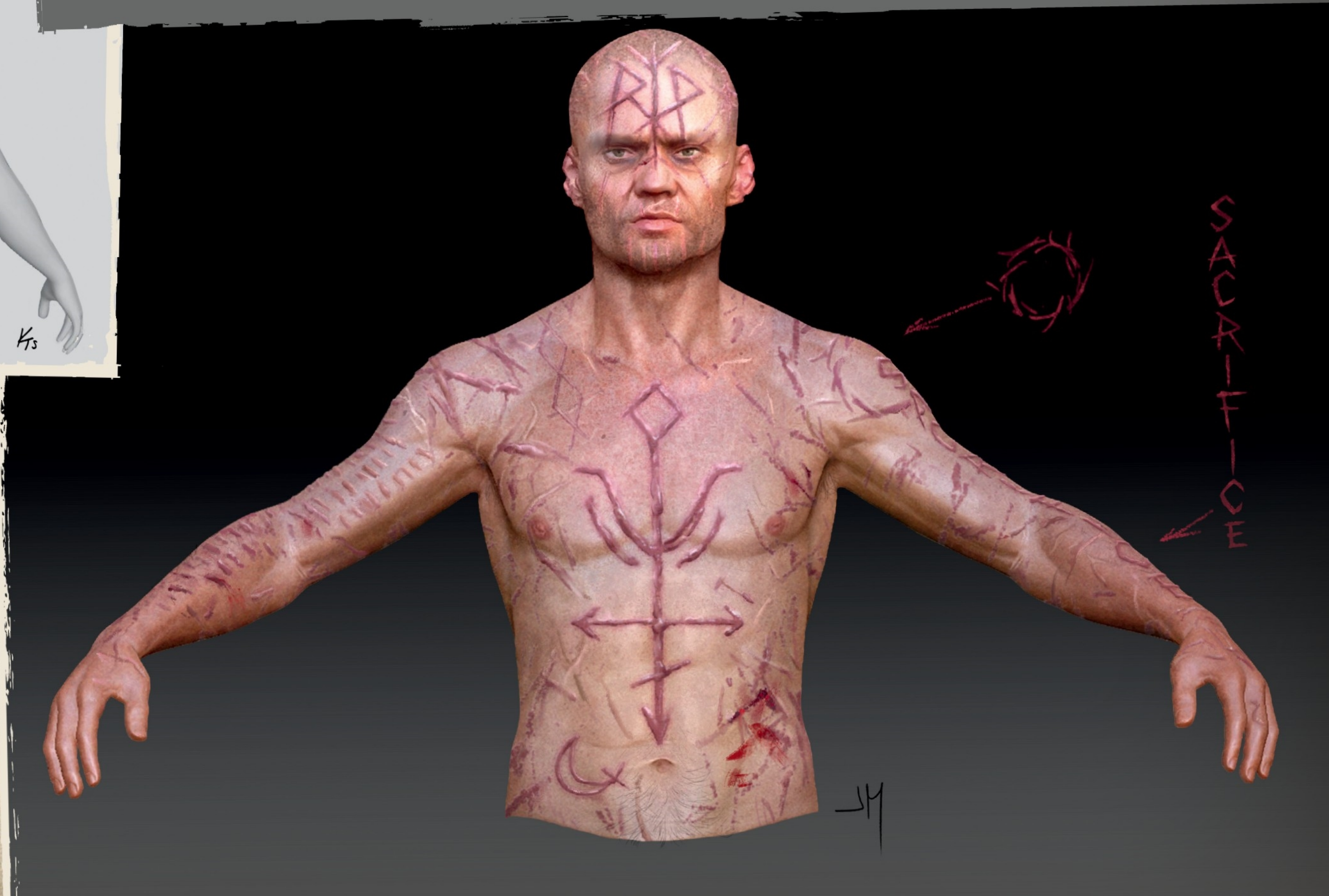
Carlos, who was formerly known as "Jessie," has a grudge against Deacon and Boozer that is highly personal. Years before, Jessie was kicked out of the Mongrels MC, and Deacon and Boozer held him down while the Mongrels MC tattoo was burned off his back.


CARLOS TATTOO SKETCHES
RIP
"No salvation"
Dagger
Skeletons
skulls
Demon woman
Flames
①
"the illusion of safety"
Mummy or skull face
Racing flags
Gravestone
Iron cross
Skeletons
LAUGH NOW CRY NEVER
Demon bat skull
flaming 8 ball
14
Pentagram
"death or glory"
grenade
Valknut
"fearless"
smoke/ skeletons
Graveyard
"48"
pistols
"killing time"
②
crown, dagger, 666
sea serpent
Death
burning city
ALTERNATE BACK TATTOOS
Burning church
Flames, pentagram
Ⓐ
Ⓑ
KTS




PREPARE FOR THE RISING
KTS
PREPARE FOR THE RISING

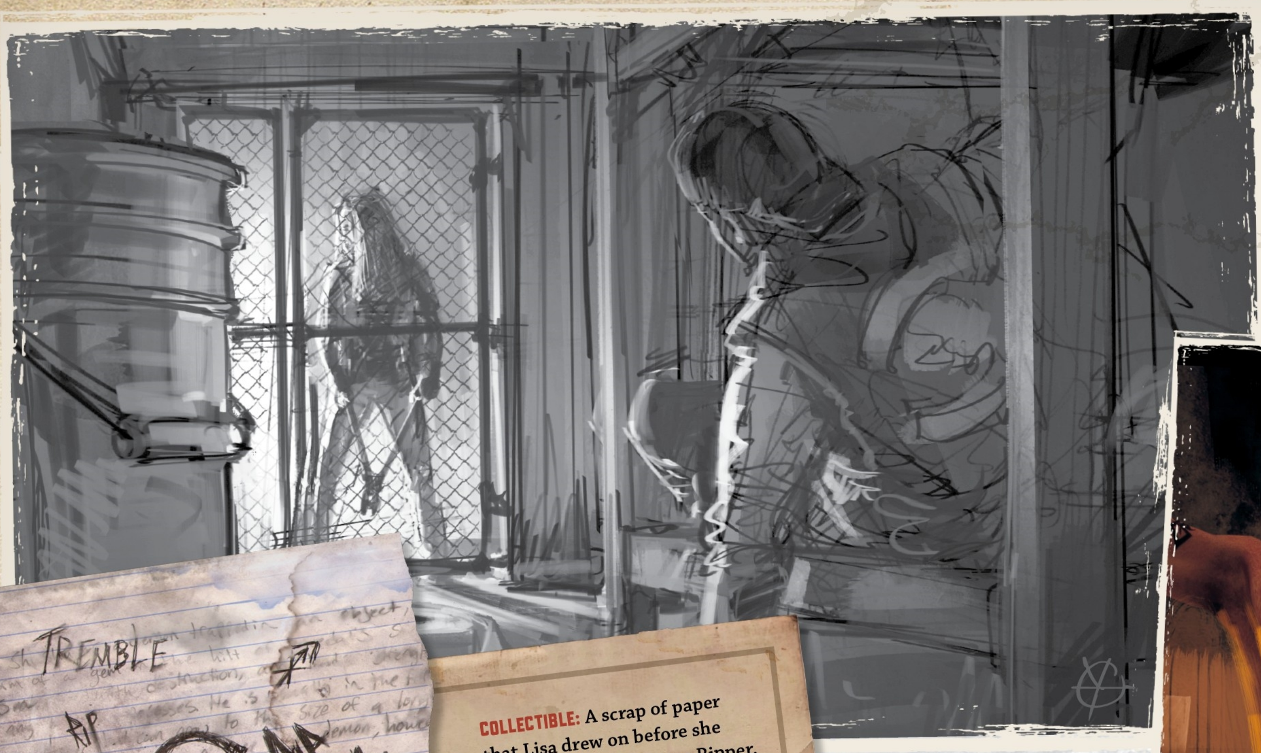
Designs for Carlos's weapon and sheath.


SACRIFICE
JH

TATTOO AND SCAR SKETCHES. Originally, Carlos and the Rippers were going to be covered with tattoos, but this was changed early on to scars.

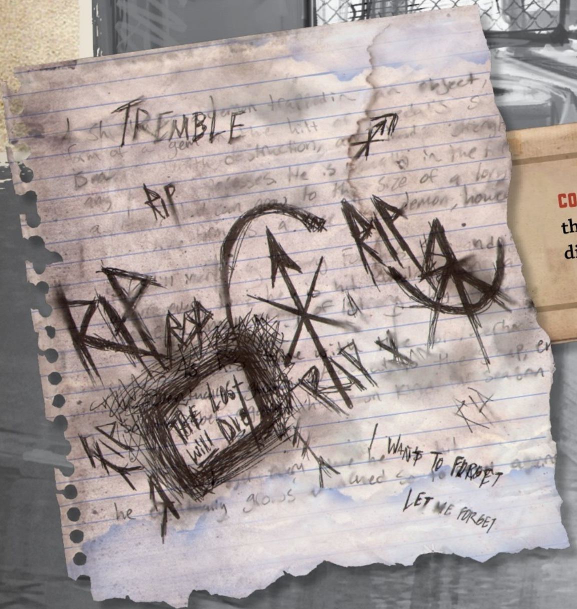
MIKE HANEY, SENIOR ARTIST:

Mean ol' Carlos. Designed to be the cultish leader of the Rippers. He is lean but strong, covered in self-inflicted scars and a very large burn scar on his back from before the apocalypse. I modeled his body like an MMA fighter, tough but lean. He's a scary-looking dude for real. Working on the scars for Carlos and Copeland, I learned a lot about how they form. Most of Carlos and Copeland's scars are hypertrophic, raised red scars that don't extend beyond the boundaries of the injury. The burn scar on Carlos's back, and later like the one on Deacon's arm, are more like contracture scars. They're super gross to look at in general, and as a result, I am now scarred mentally. Such is the danger of working in the game industry!

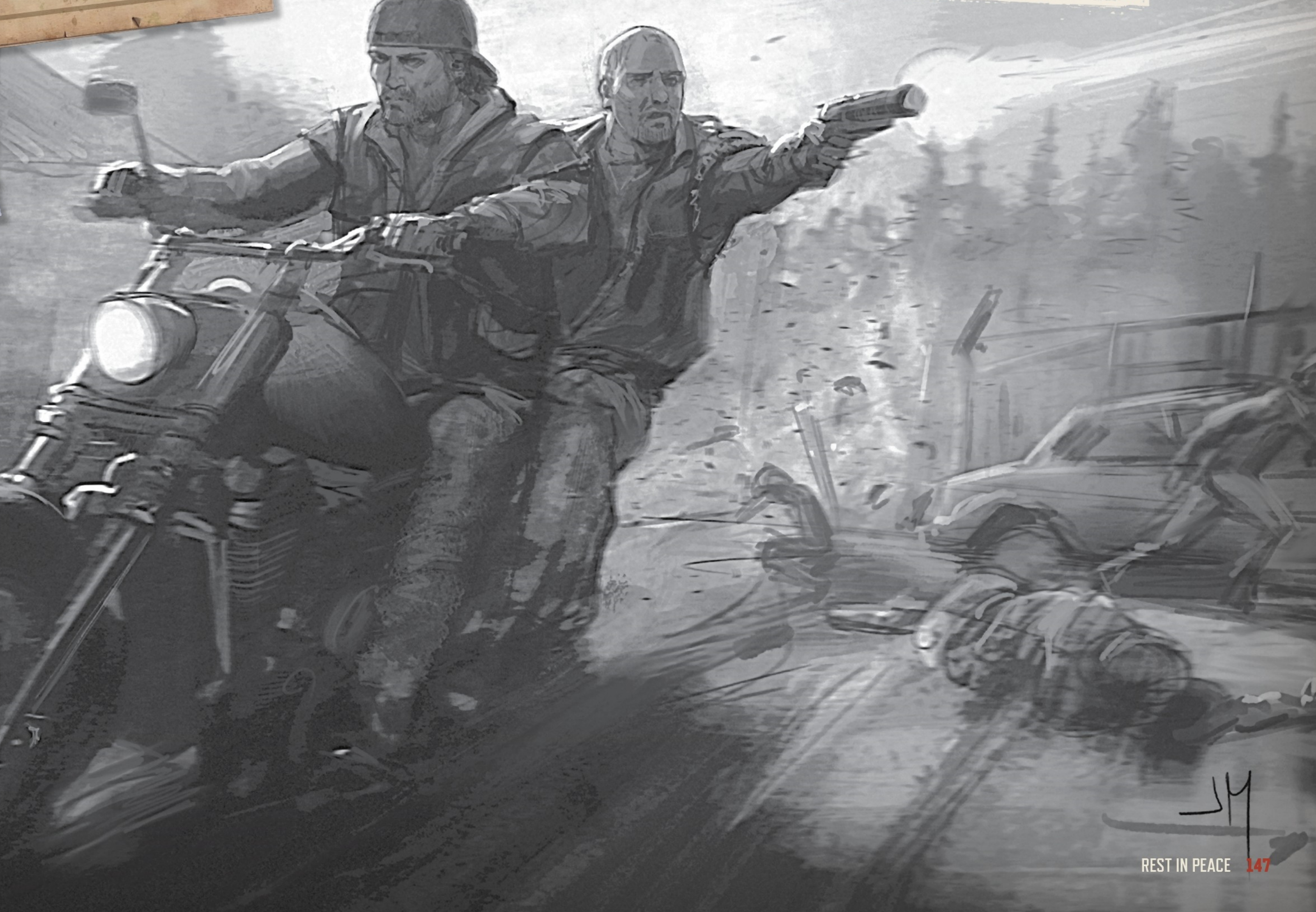


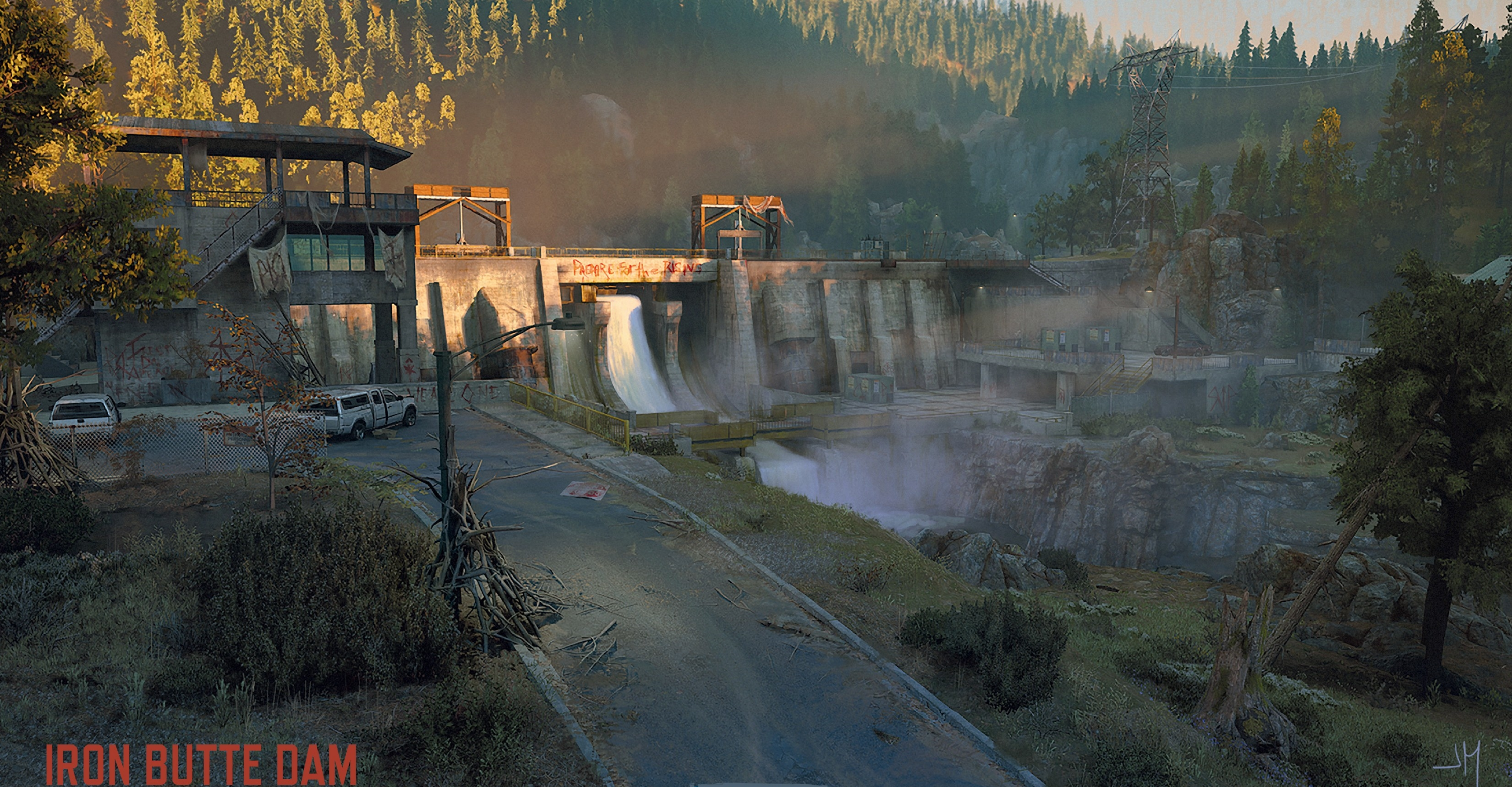
TONY MANN, CHARACTER ARTIST:

Lisa was a fun character to work on who went through many iterations along the way. She started out a lot younger, and the concept team had some great ideas for how to get that across to the player very quickly. Unfortunately, some of those ideas had to get pulled as her story matured. In the end, we found a good balance between her age, her life events, and where her story took her, as she was becoming a bounty hunter herself.

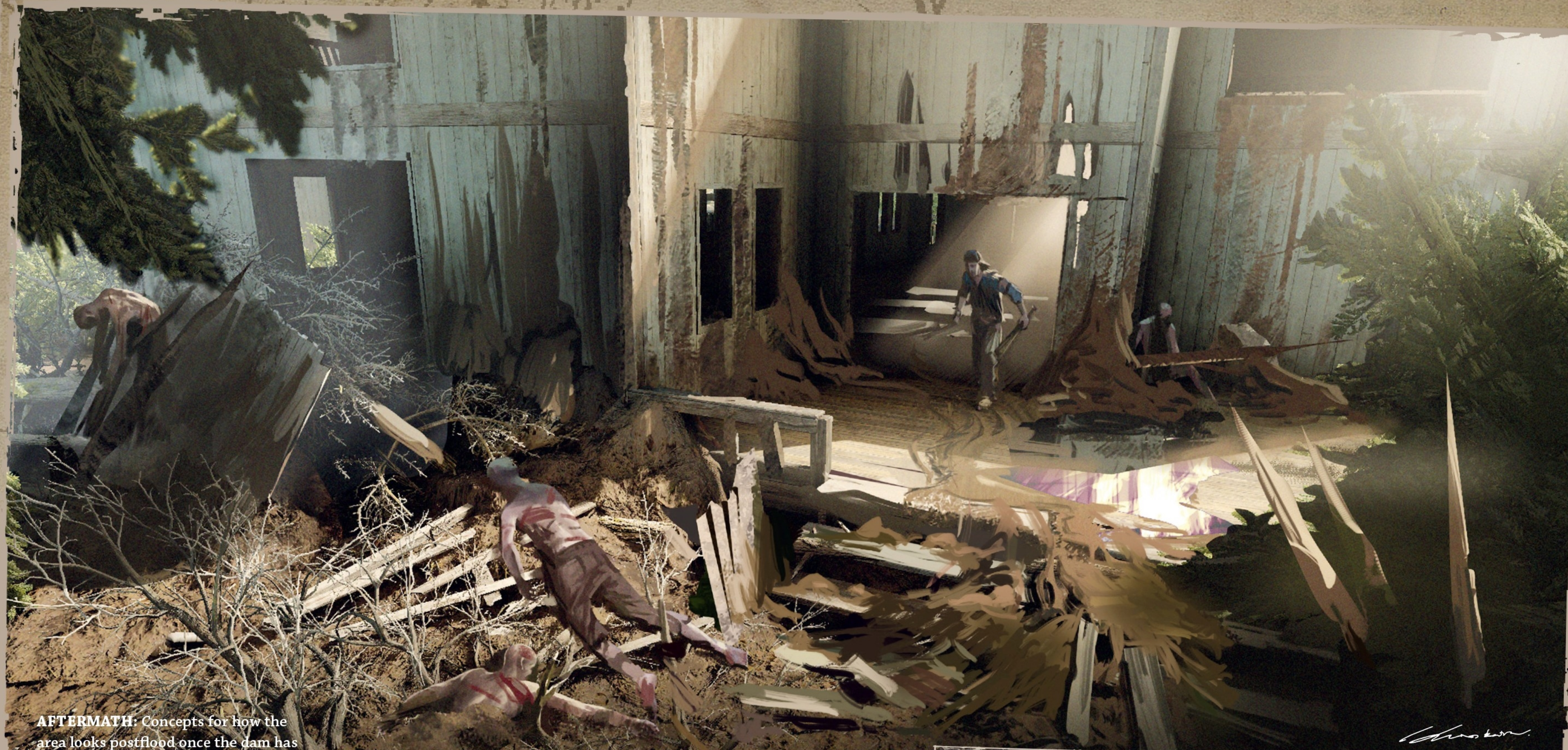

TREMBLE
RIP
RIP
RIP
THE LOST WILL DIE
I WANT TO FORGET
LET ME FORGET

COLLECTIBLE: A scrap of paper that Lisa drew on before she disappeared to become a Ripper.

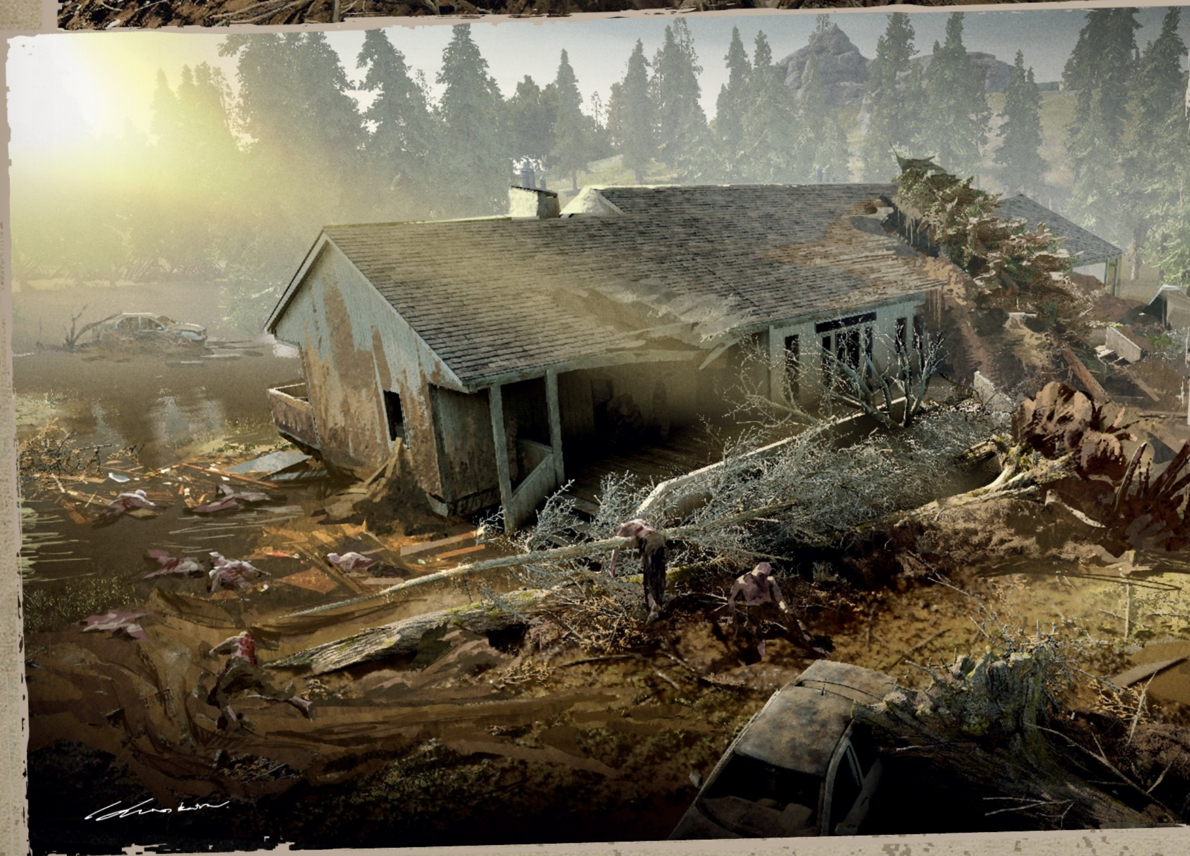


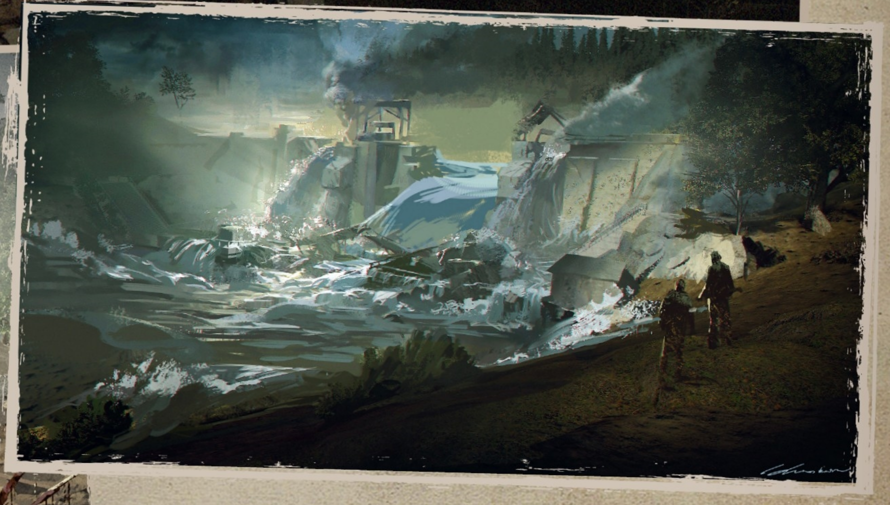

Prepare for the Rising
JM

IRON BUTTE DAM



AFTERMATH: Concepts for how the area looks postflood once the dam has been destroyed.





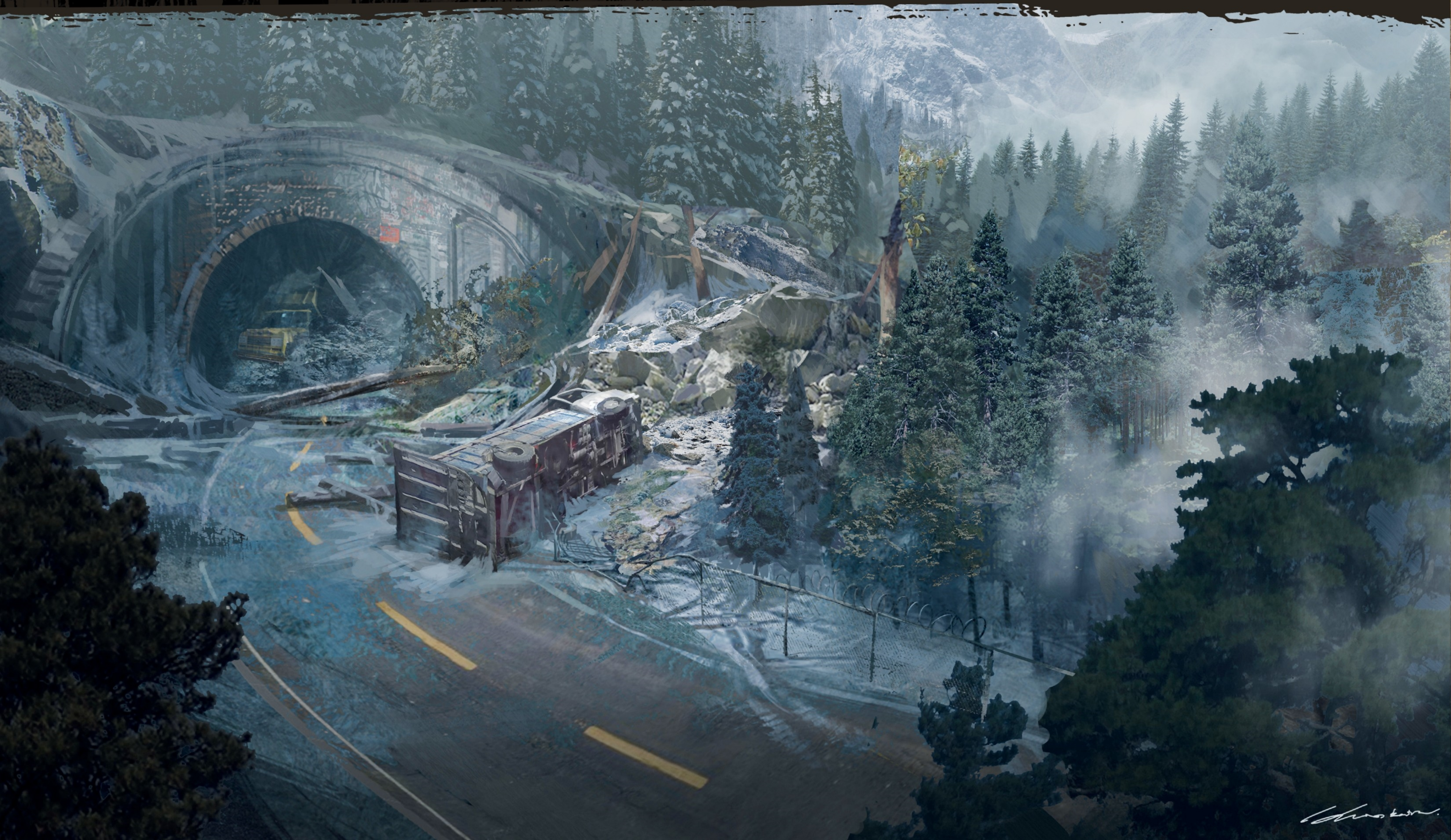
JEREMY VICKERY, SENIOR STAFF LIGHTER:

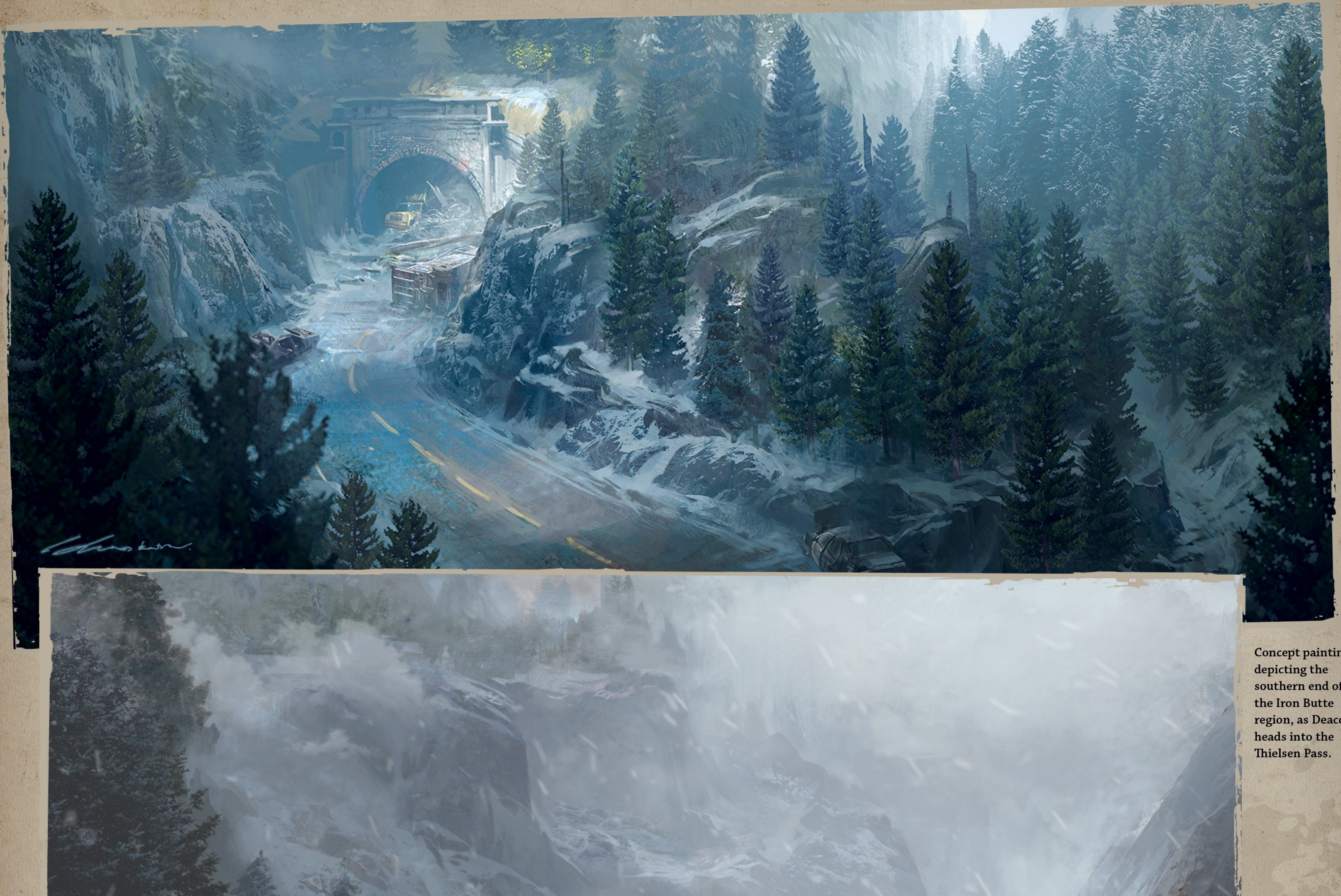
We have a system in place that allows the environment artists to place light posts and other lighting props with settings we preconfigured as a lighting team. But sometimes certain iconic locations need to have a bit more thought put into how they should be lit. The Waldo Lake hydro dam was definitely one of those cases. After looking at how dams in the real world are lit, it became evident that the large structure needed a more homogenous approach, to simplify its lighting to show off the more graphic form of the entire structure. We turned off many of the street lamps and tried to make larger pools of light as a composition from afar. Hopefully it stands as a more epic location with these changes.

THE DEAD ZONE

DEACON'S JOURNEY IN *Days Gone* is emotional, spiritual, and physical. Parallel to the story, which is divided into three acts, the world is divided into three sections: the northern wildernesses (Belknap and Cascade), where he spends act one, the middle section (Lost Lake and Iron Butte), where he spends act two, and the southern section (Diamond Lake, Crater Lake, and Highway 97), where he spends most of act three. At the end of act two, when Deacon rides over the pass heading south and into the Dead Zone, we wanted to create a feeling of hope (that he will find Sarah) mixed with dread (What is this place?).

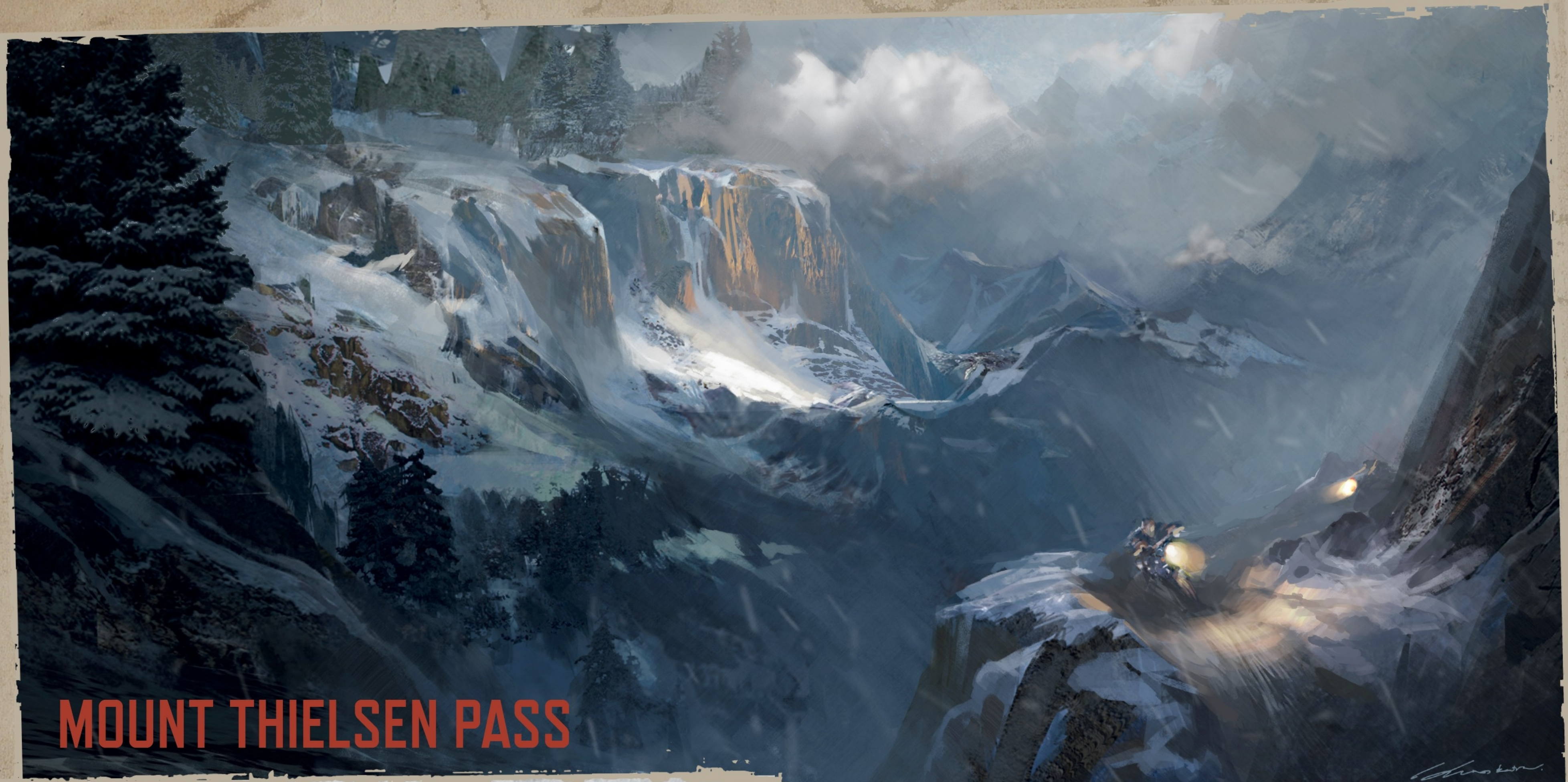
The introduction of an entirely new faction, the Deschutes County militia, was intended to add to this sense of uncertainty. In many ways, for Deacon, this is a new beginning. He's left behind his only friends, Boozer, Rikki, and Addy, in search of answers—is his wife alive? Did she survive when her camp was overrun? Is she with the Militia? For Deacon, this is his search for a reason to live.

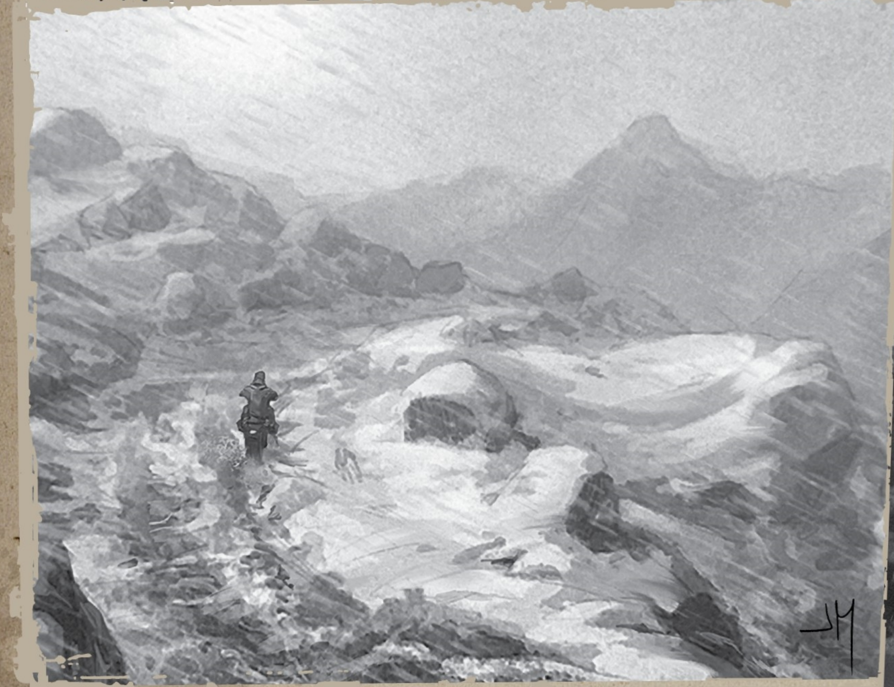


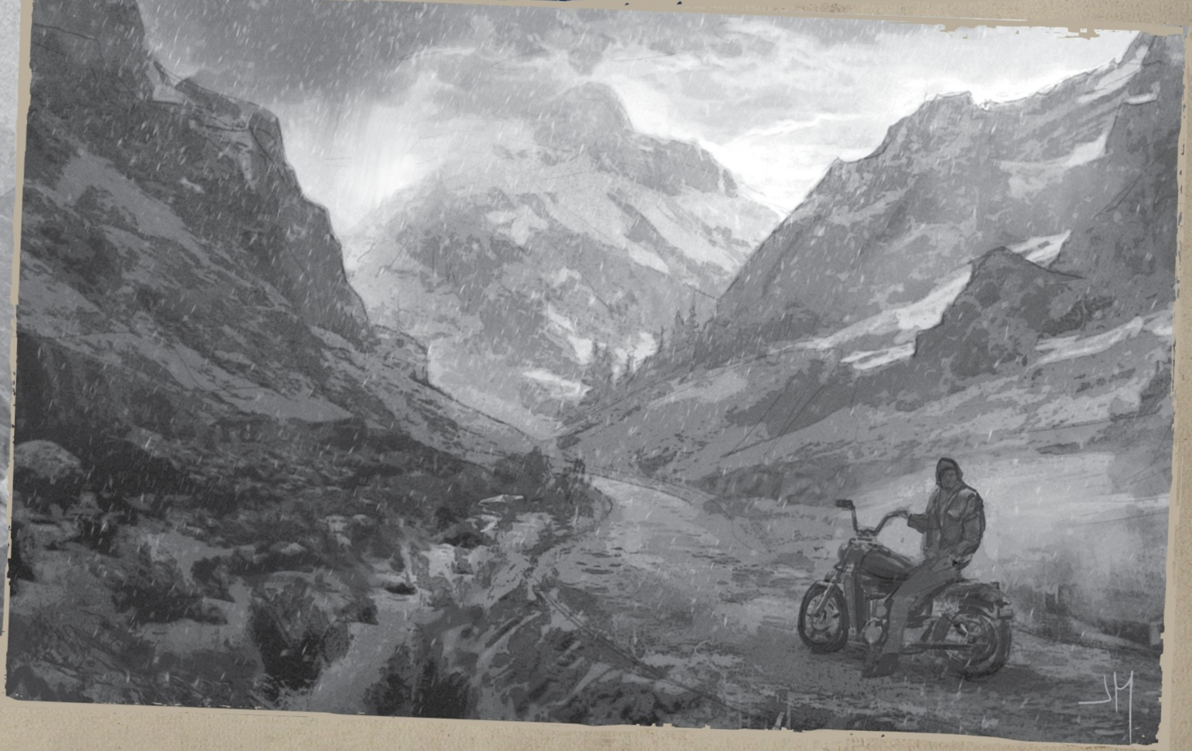


Concept paintings depicting the southern end of the Iron Butte region, as Deacon heads into the Thielsen Pass.

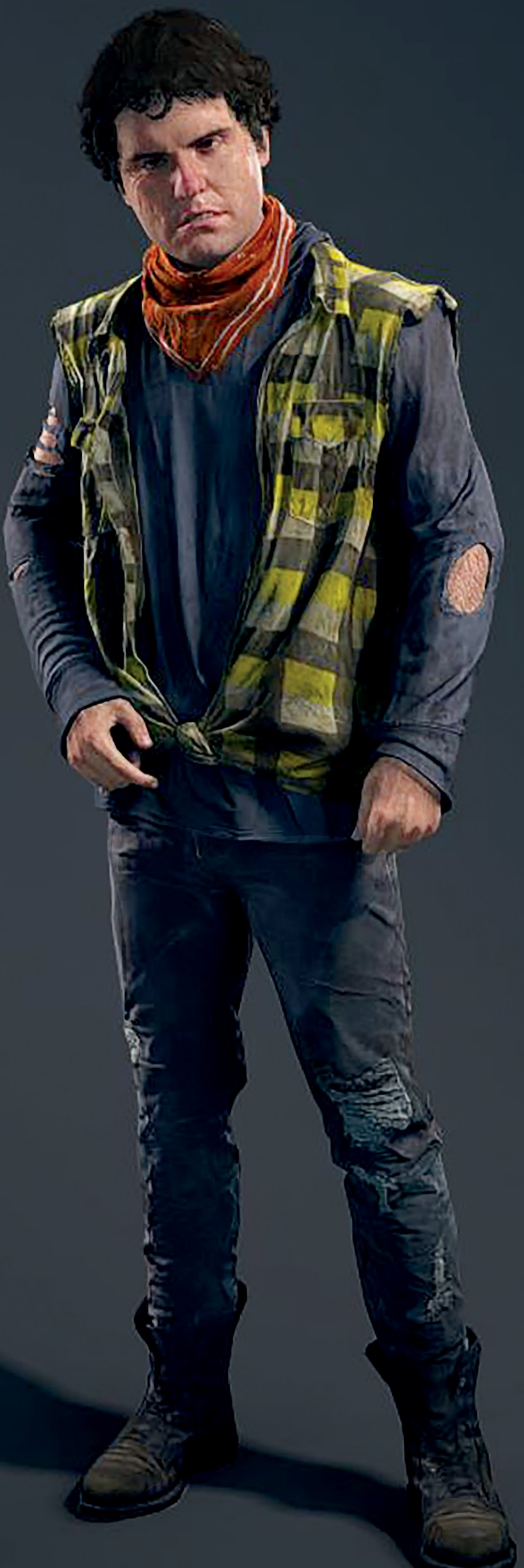
MOUNT THIELSEN PASS



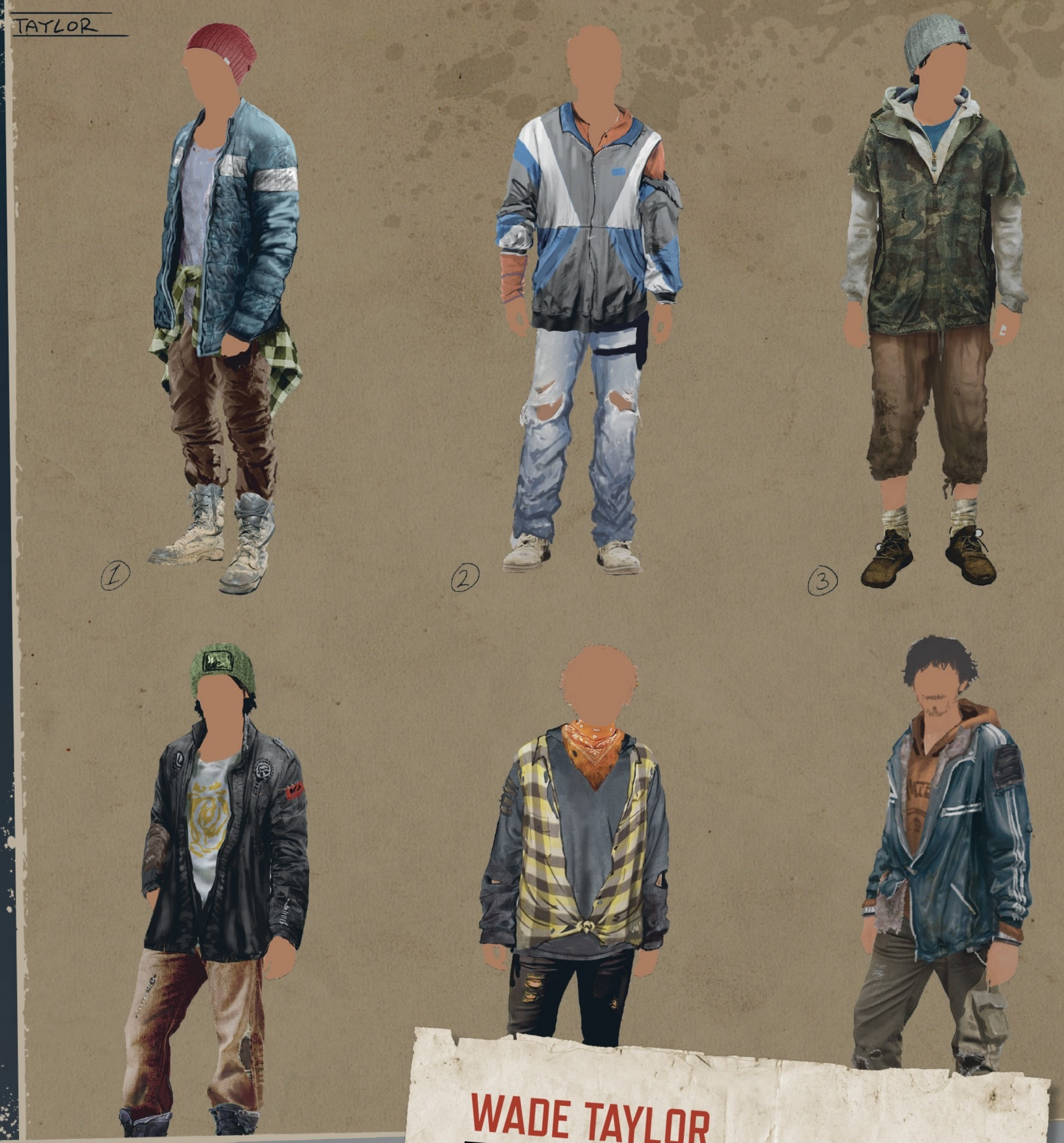


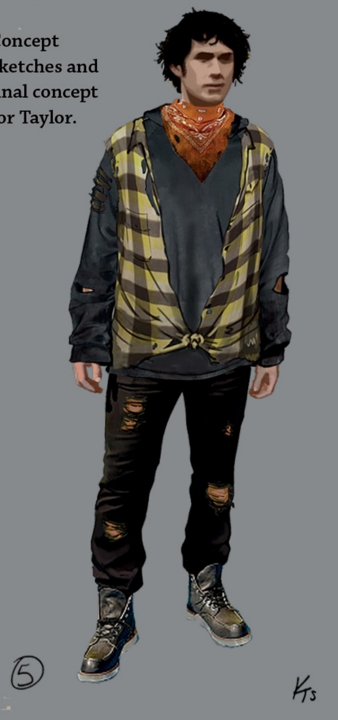


STORYBOARDS. Deacon makes his way over the snowy and treacherous Thielsen Pass.



Final Taylor render.





Concept sketches and final concept for Taylor.

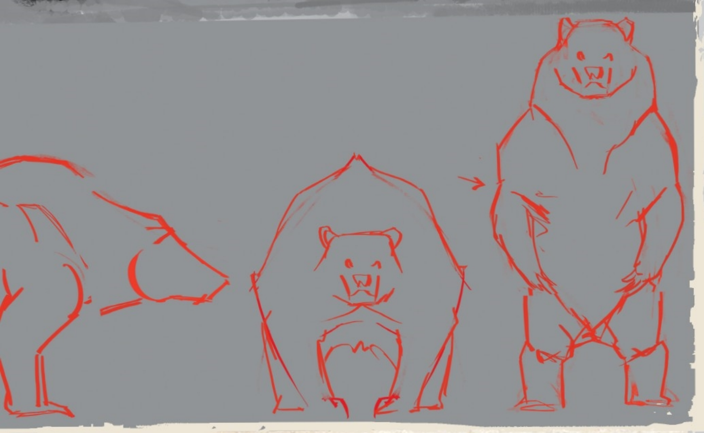
WADE TAYLOR

FROM HIS CASTING SHEET

Male, white, twenties. Taylor was a drug addict before the world ended. This taught him survival skills like manipulation, lying, stealing, and cheating. But like everyone else, the struggle to survive has taken its toll on him.

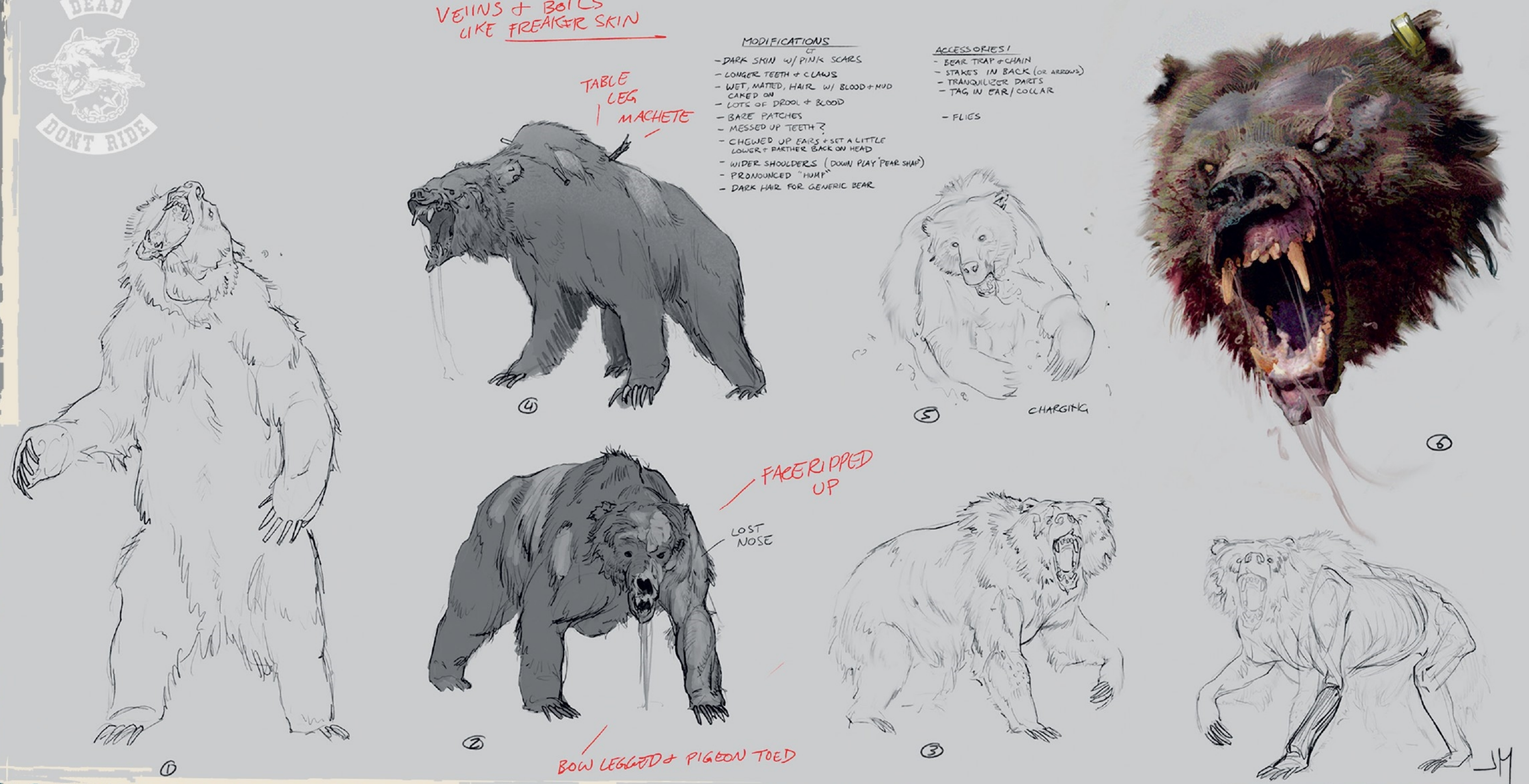
Taylor joined the Militia at the same time as Deacon. While out on a run, Taylor is captured by marauders, who cut off his right ear. Deacon saves his life, but the pain medication Taylor receives for the injury rekindles his addiction. One night he kills the camp's only doctor, steals the camp's drugs, and flees.

When Deacon tracks him down, Taylor begs Deacon to kill him rather than take him back to the Militia to be hung.

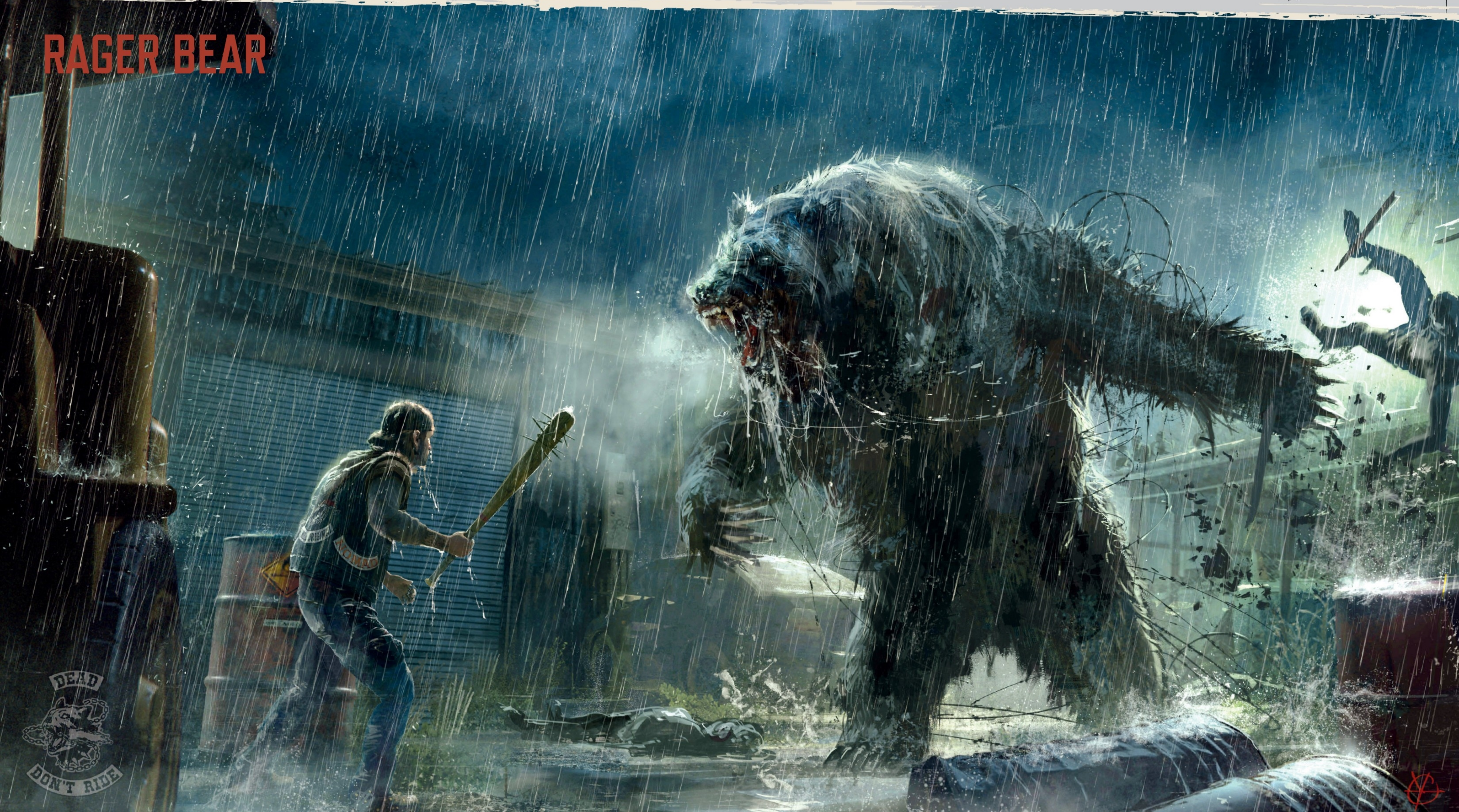


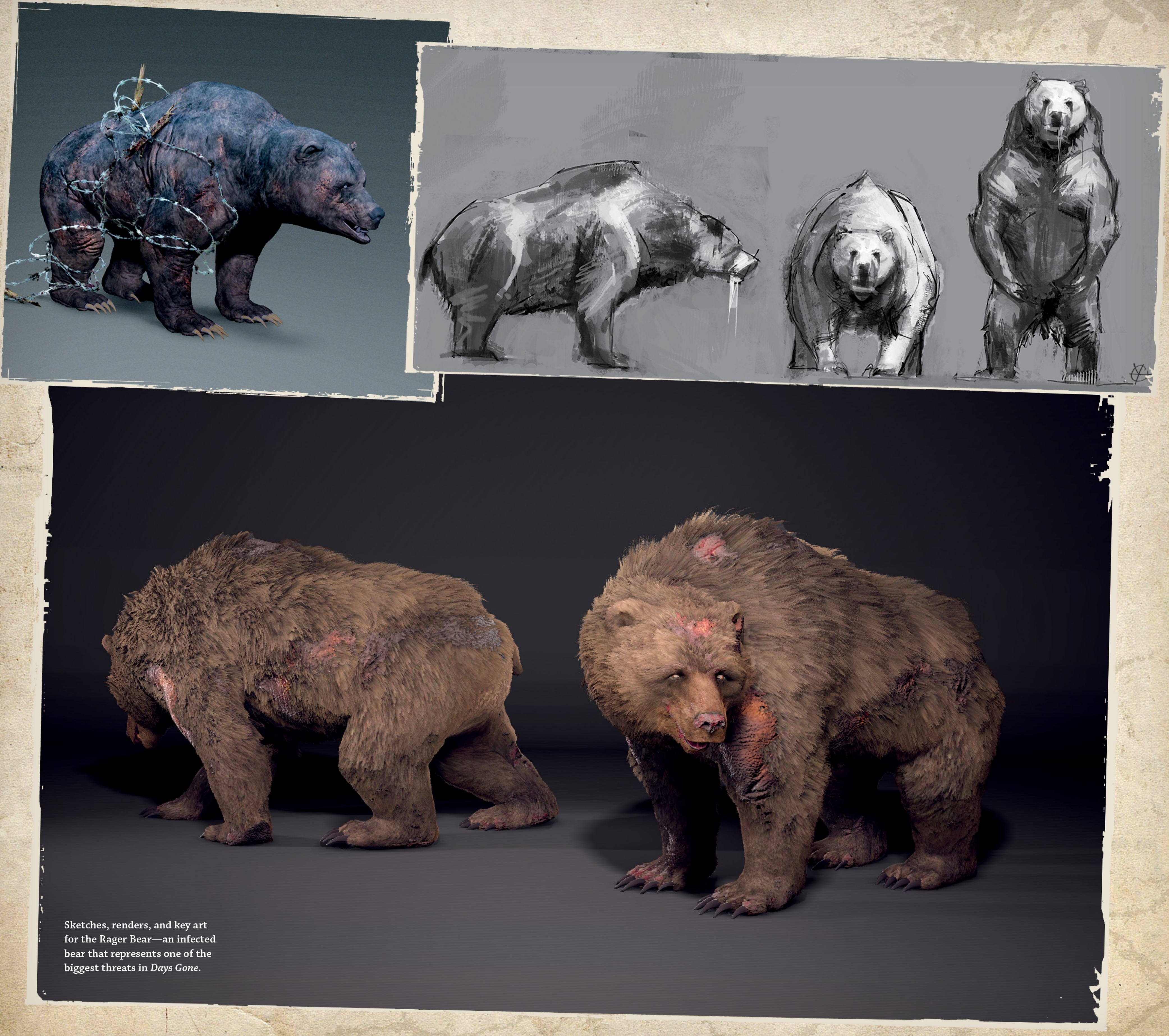
JIM SANDERS, SENIOR STAFF EFFECTS ARTIST:

We feature a true twenty-four-hour time-of-day cycle. In addition to dramatic shadows that are cast across our landscape during twilight hours, particle effects, audio, and even enemy behaviors dynamically change as well. Characters and enemies have visible breath at night, during cold rain, and when it snows. Some insects only appear when it is warm or in daylight hours. Some enemy types even behave differently during specific times of day.

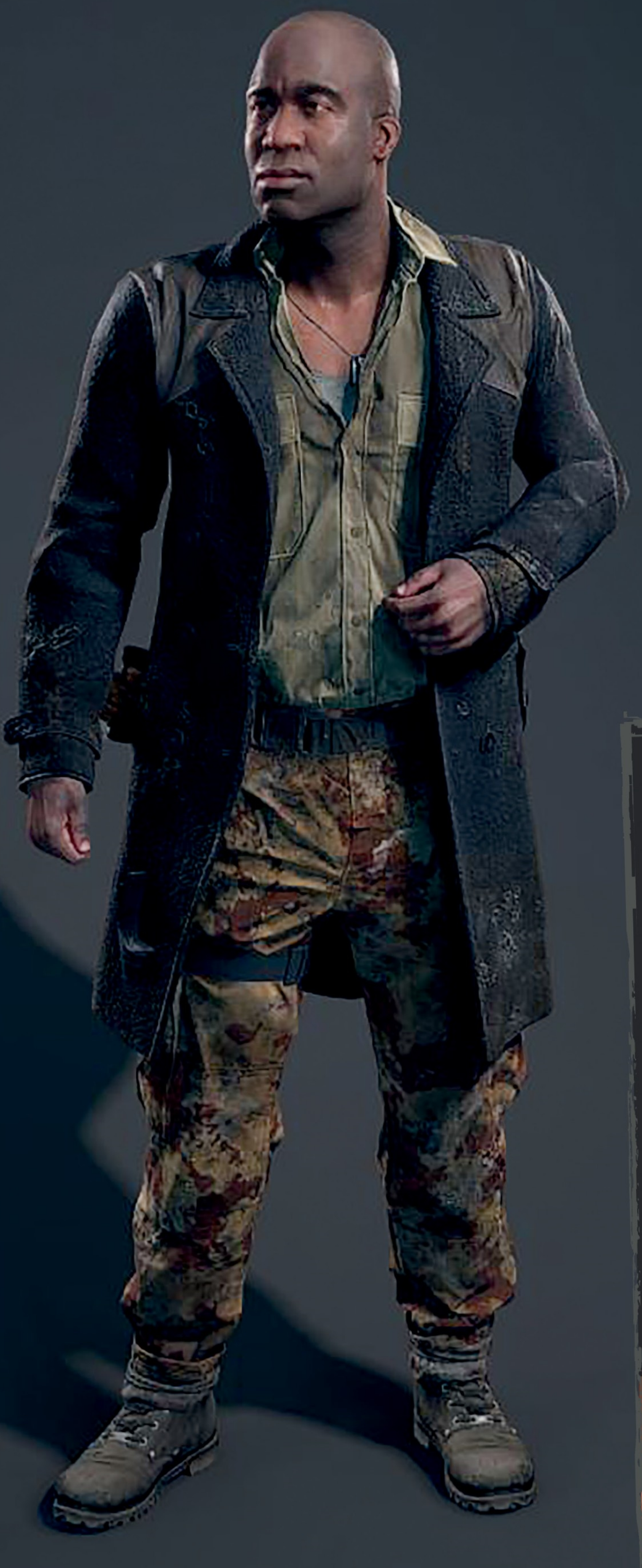

VEIINS & BOILS LIKE FREAKER SKIN
MODIFICATIONS
- DARK SKIN W/ PINK SCARS
- LONGER TEETH & CLAWS
- WET, MATTED, HAIR W/ BLOOD & MUD CAKED ON
- LOTS OF DROOL & BLOOD
- BARE PATCHES
- MESSED UP TEETH?
- CHEWED UP EARS & SET A LITTLE LOWER & FARTHER BACK ON HEAD
- WIDER SHOULDERS (DOWN PLAY "PEAR SHAP")
- PRONOUNCED "HUMP"
- DARK HAIR FOR GENERIC BEAR
ACCESSORIES!
- BEAR TRAP & CHAIN
- STAKES IN BACK (OR ARROWS)
- TRANQUILIZER DARTS
- TAG IN EAR/COLLAR
- FLIES
TABLE LEG
MACHETE
④
⑤
CHARGING
⑥
FACE RIPPED UP
LOST NOSE
①
②
BOW LEGGED & PIGEON TOED
③
JM

RAGER BEAR

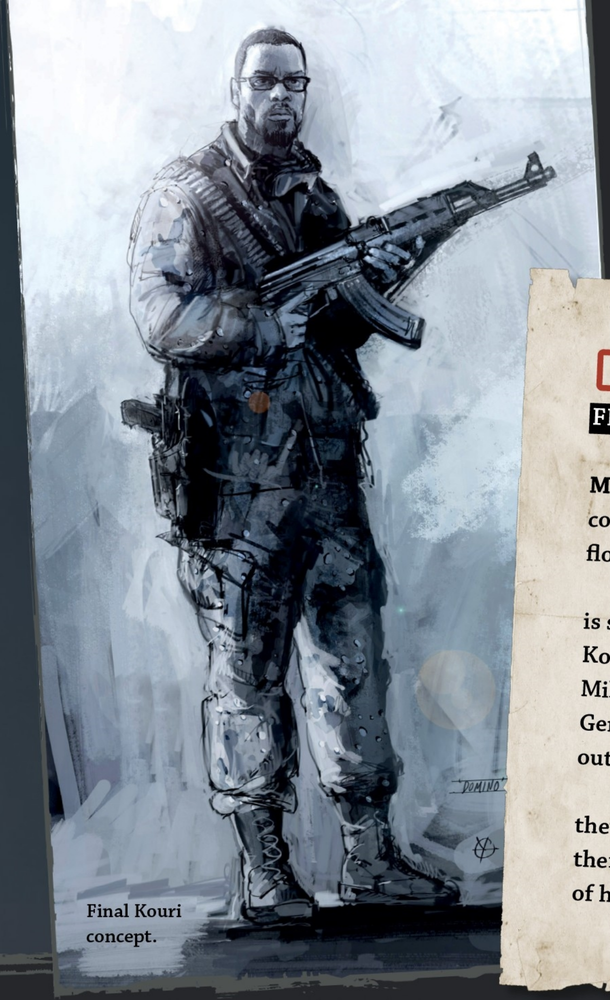




Sketches, renders, and key art for the Rager Bear—an infected bear that represents one of the biggest threats in *Days Gone*.



Final render of Captain Kouri.



Final Kouri concept.

CAPTAIN DERRICK KOURI

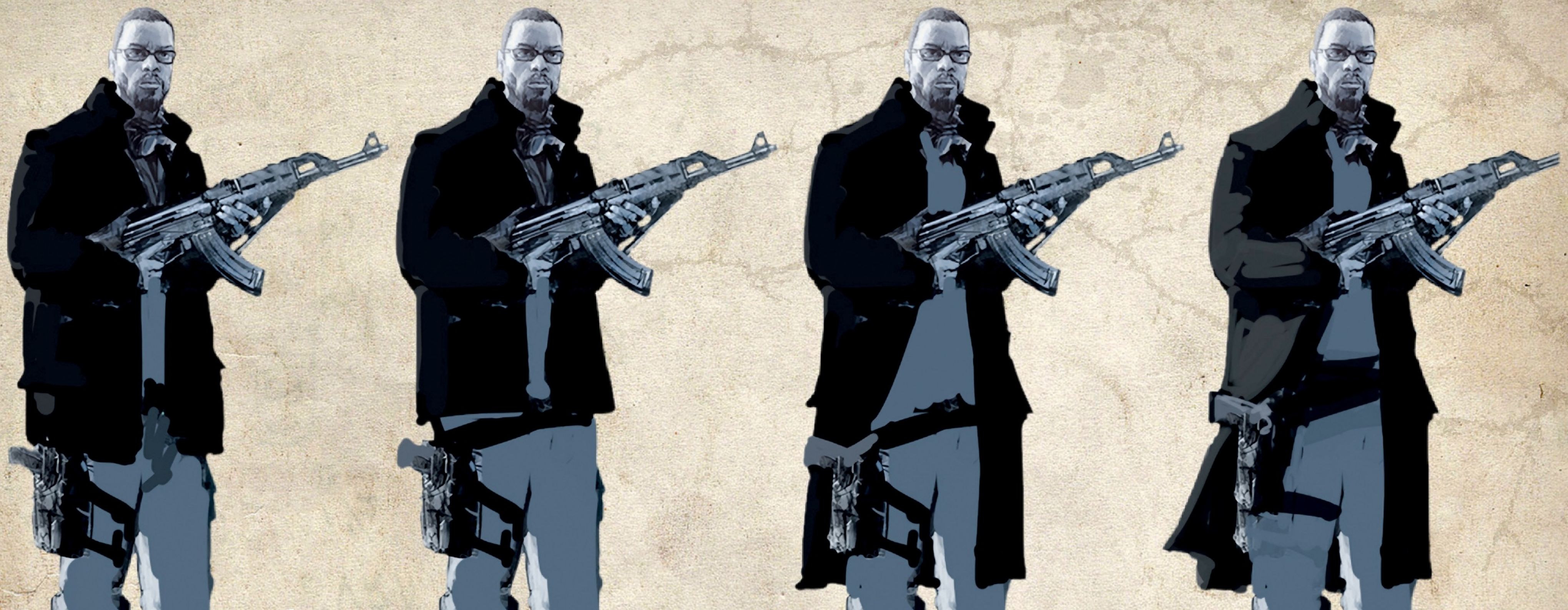
FROM HIS CASTING SHEET

Male, black, forties, wears worn Militia gear, covered with a long dark overcoat—his nod to flouting military authority.

Kouri runs the Diamond Lake Militia camp and is second in command to the Colonel. Ex-military, Kouri keeps his past to himself, supporting the Militia's goals until the Colonel declares Holy Genocide. A mercenary with a heart, Kouri turns out to be an unexpected ally.

He and Deacon have two things in common: they both served in the military, and they both lost their wives as the world ended. He carries a photo of his wife Karie everywhere he goes.

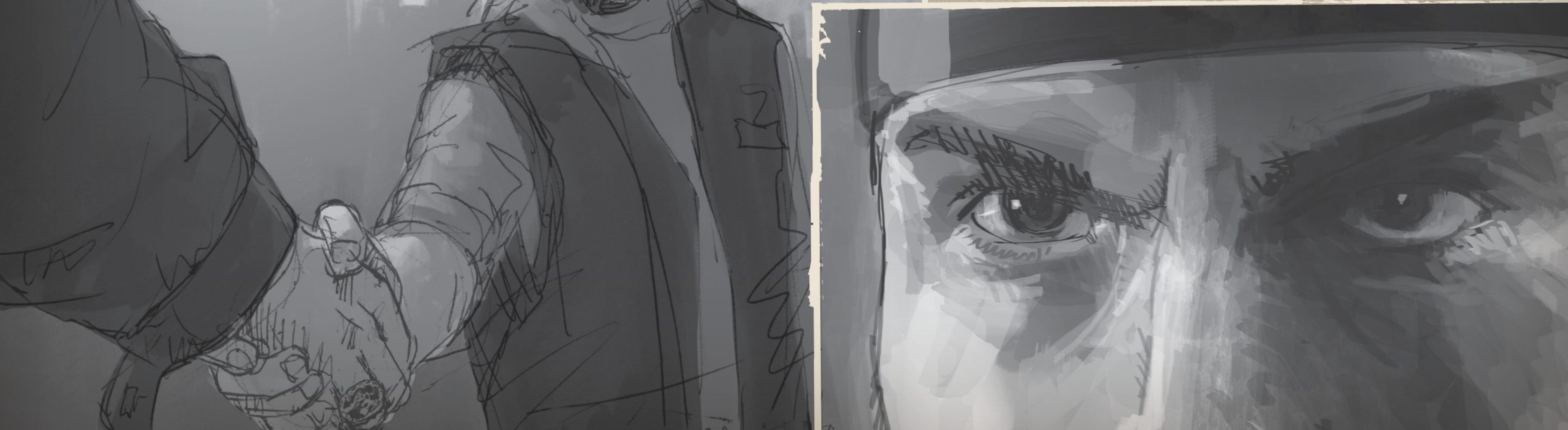
Paint overs of an early head scan.

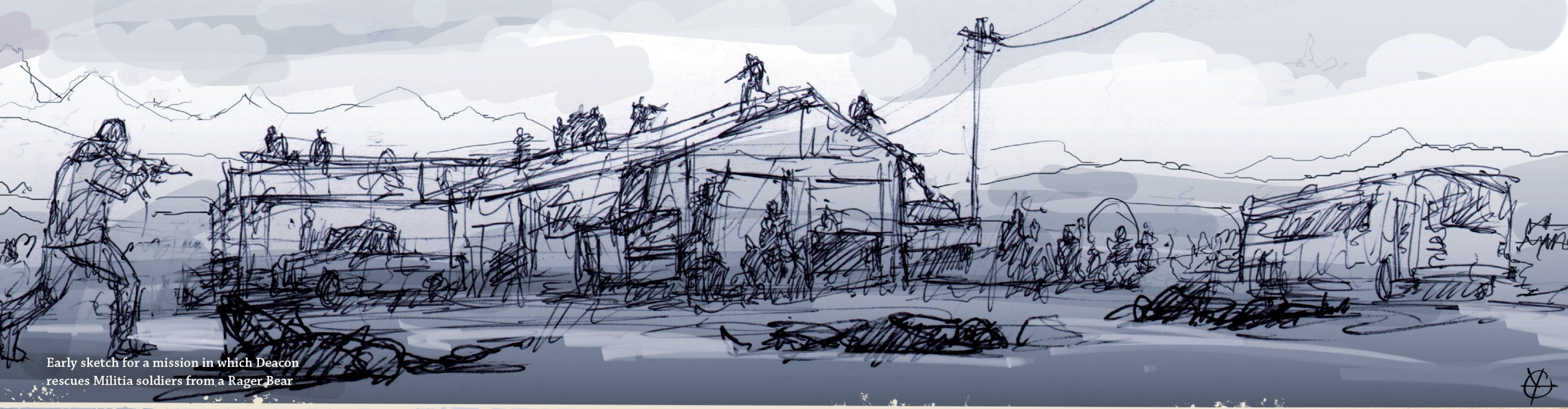


Early Kouri sketches.

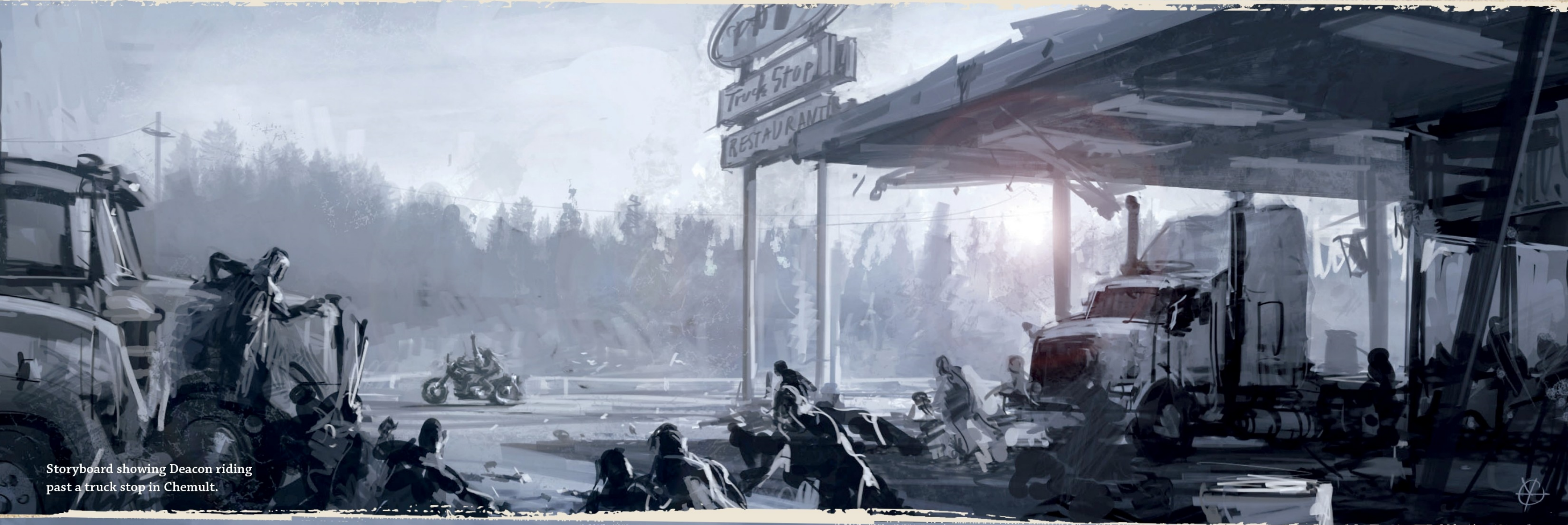
COLLECTIBLE: Kouri takes this photo of his dead wife everywhere he goes. He and Deacon have this in common.

STORYBOARDS. Another important story beat: Deacon meets Captain Kouri for the first time and sees that Kouri is wearing Deacon's one-of-a-kind Mongrels ring, the same ring that Deacon placed on Sarah's finger the night he put her on that NERO chopper.

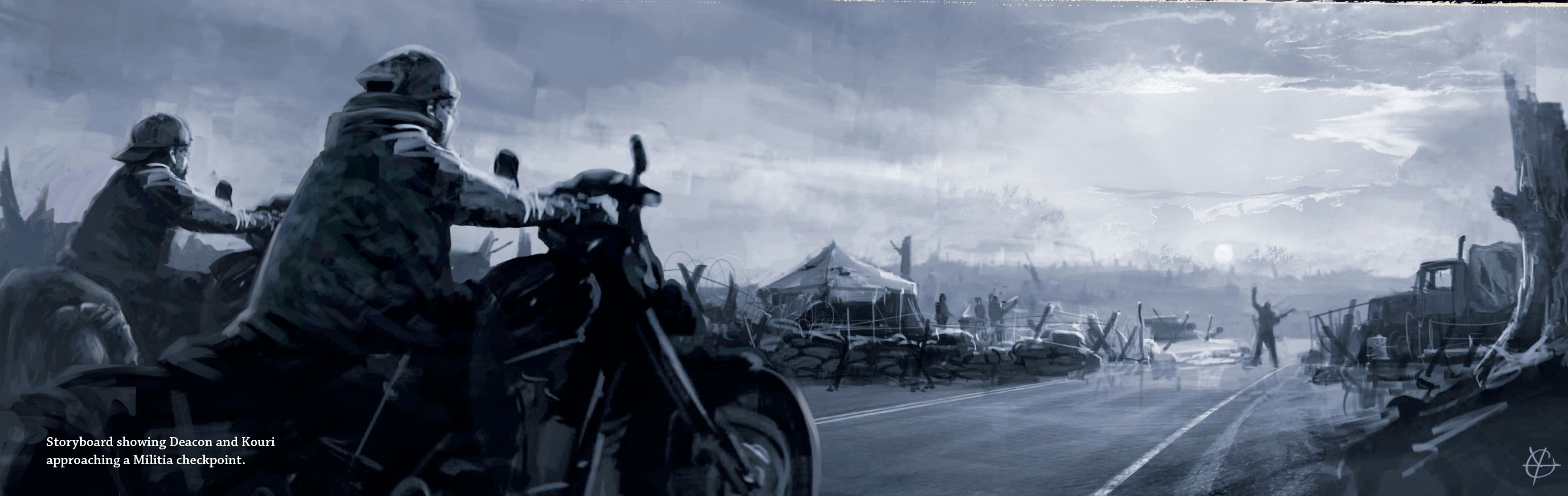




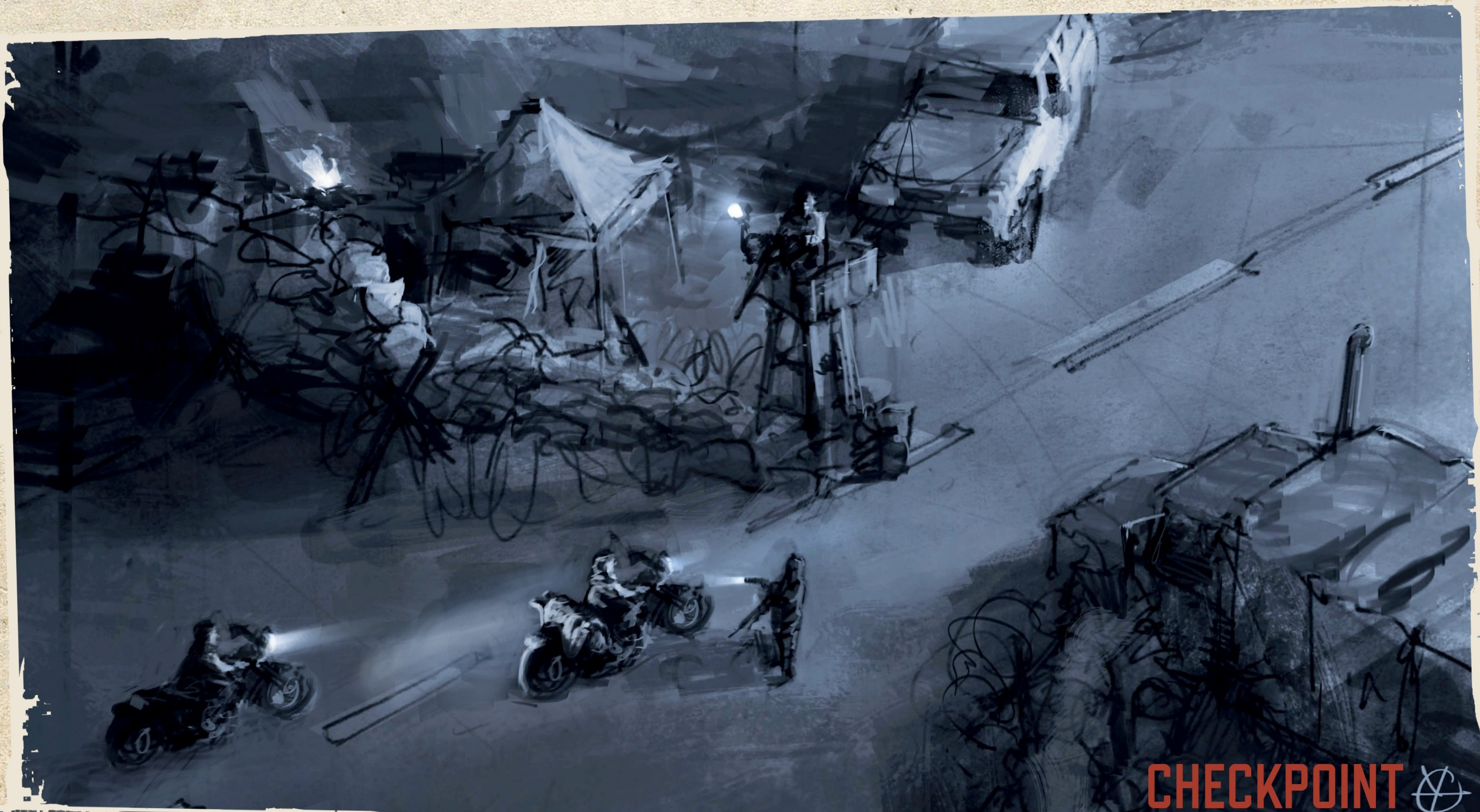
Early sketch for a mission in which Deacon rescues Militia soldiers from a Rager Bear



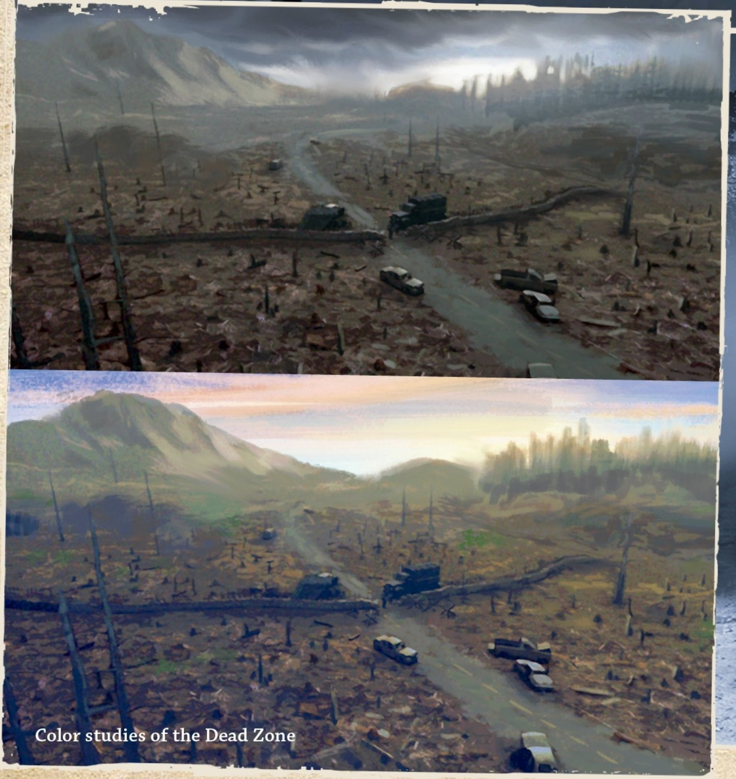
Storyboard showing Deacon riding past a truck stop in Chemult.



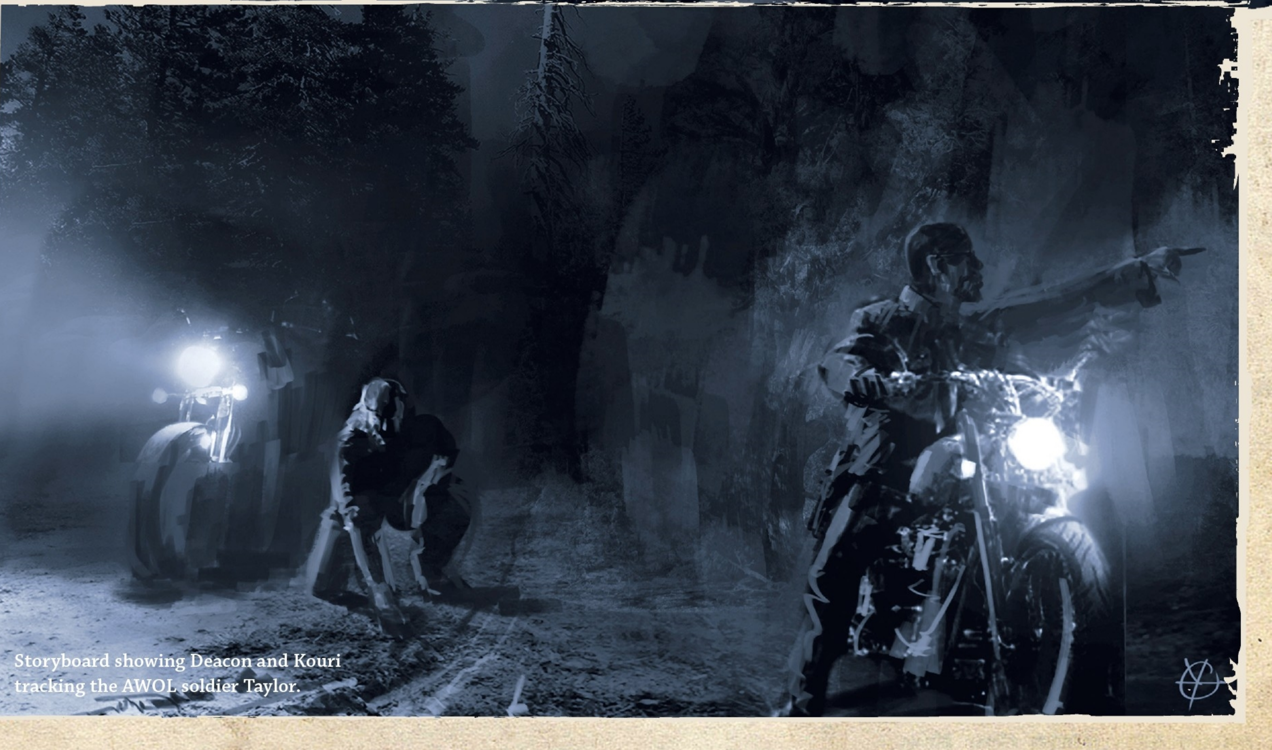
Storyboard showing Deacon and Kouri approaching a Militia checkpoint.



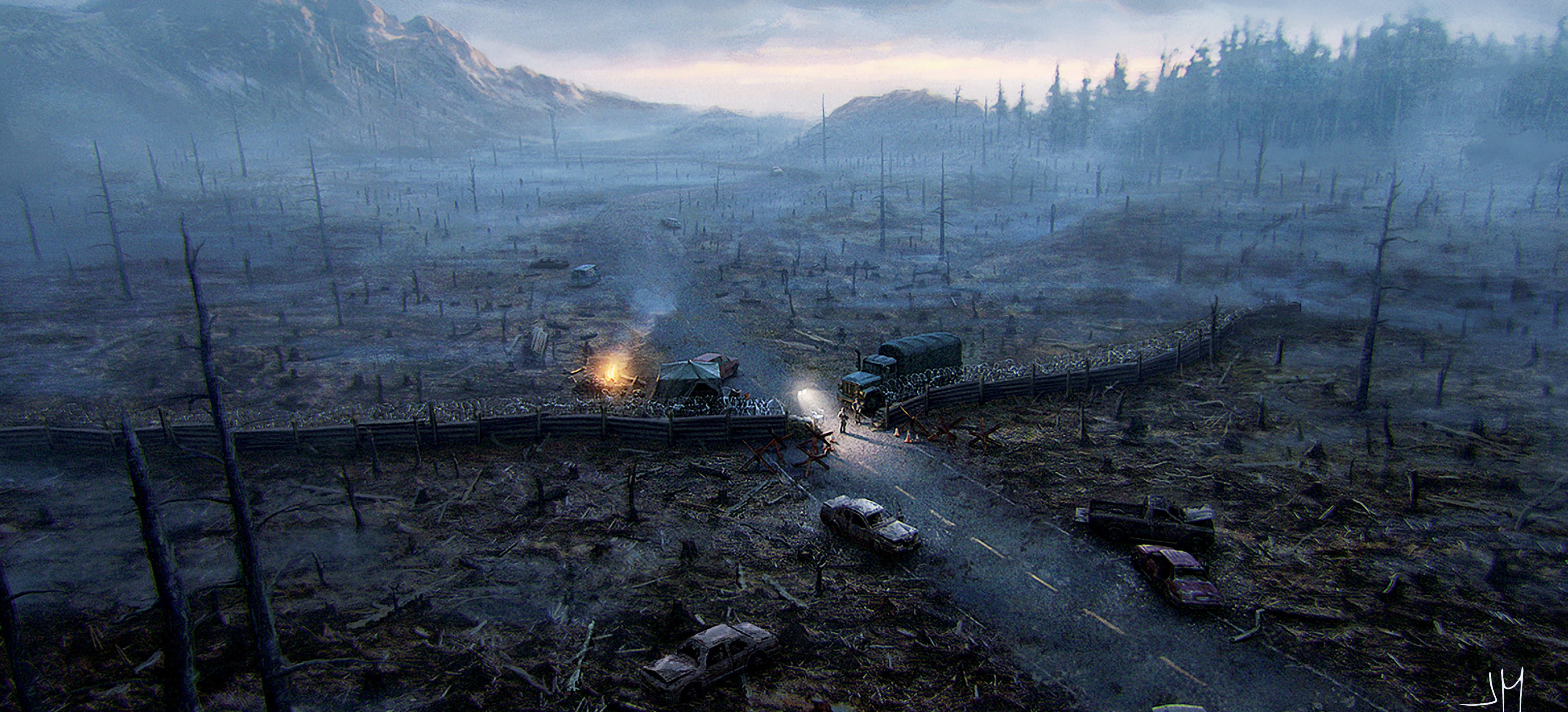
CHECKPOINT



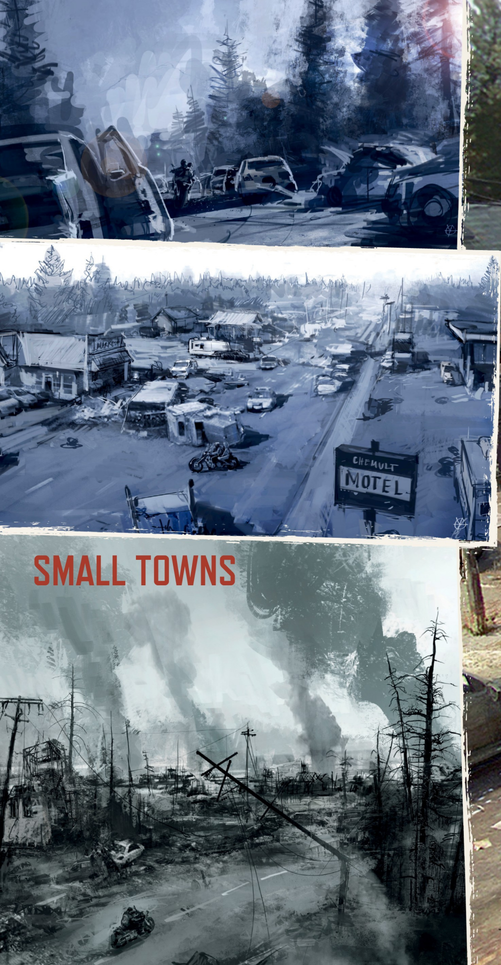
Color studies of the Dead Zone



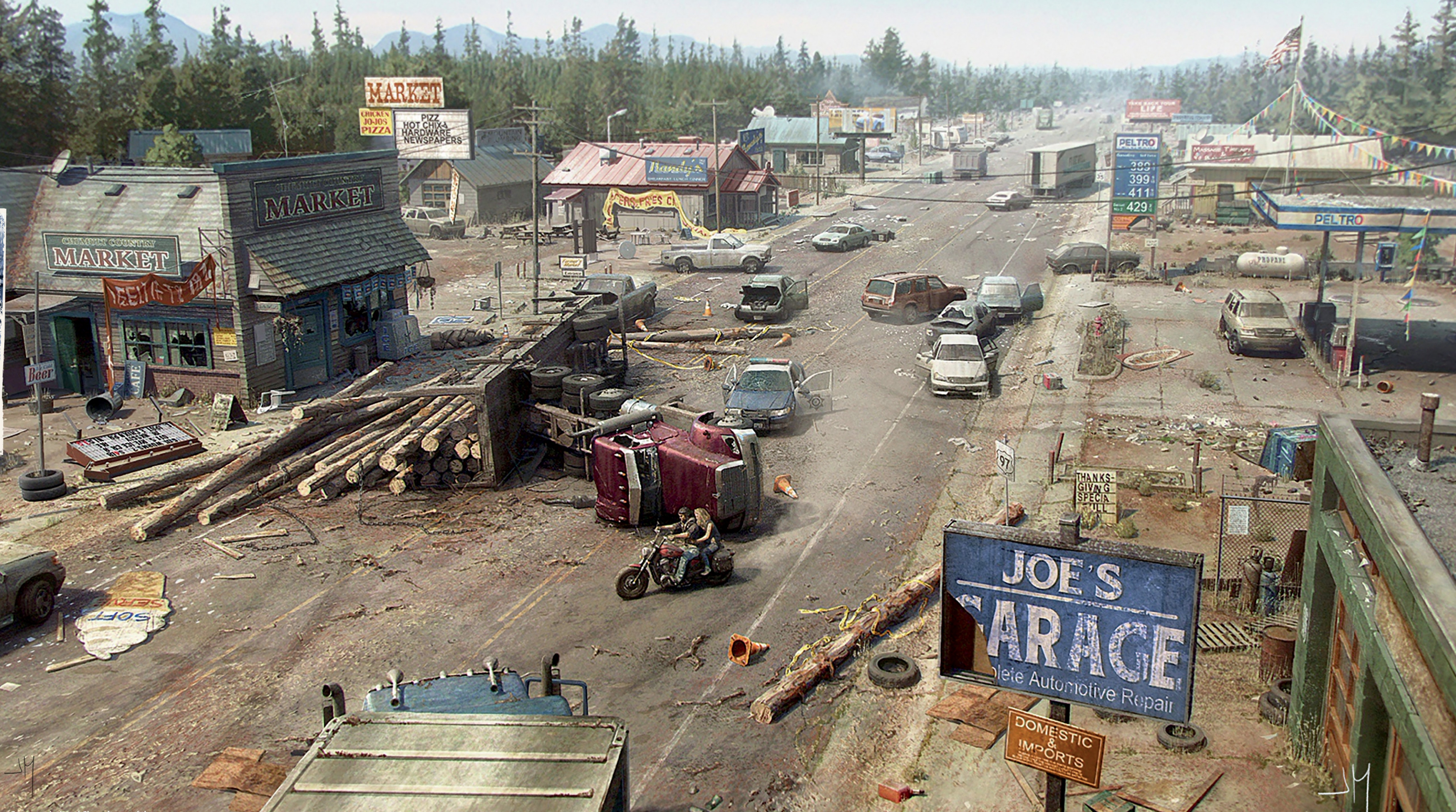
Storyboard showing Deacon and Kouri tracking the AWOL soldier Taylor.


JM

SMALL TOWNS


CHUMULT
MOTEL

Storyboards of Deacon riding along Highway 97.

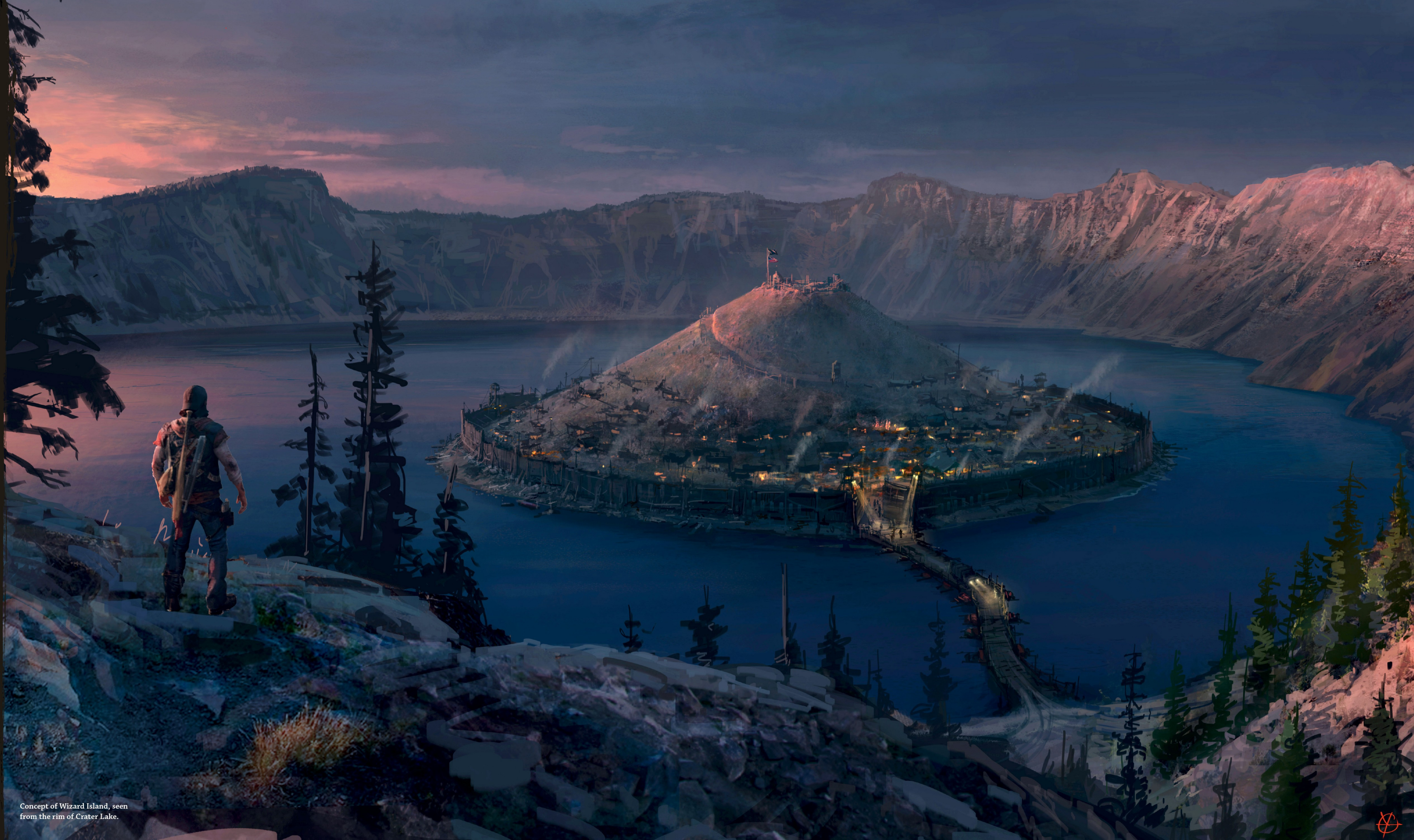

MARKET
CHICKEN JO-JO'S PIZZA
PIZZ
HOT CHIX
HARDWARE
NEWSPAPERS
MARKET
CHUMULT COUNTRY
MARKET
Beer
PELTRO
389
399
411
429
PELTRO
PROPANE
97
THANKS GIVING SPECIAL
JOE'S
GARAGE
plete Automotive Repair
DOMESTIC & IMPORTS

Concept painting of Chumult, one of the largest abandoned towns in *Days Gone*.

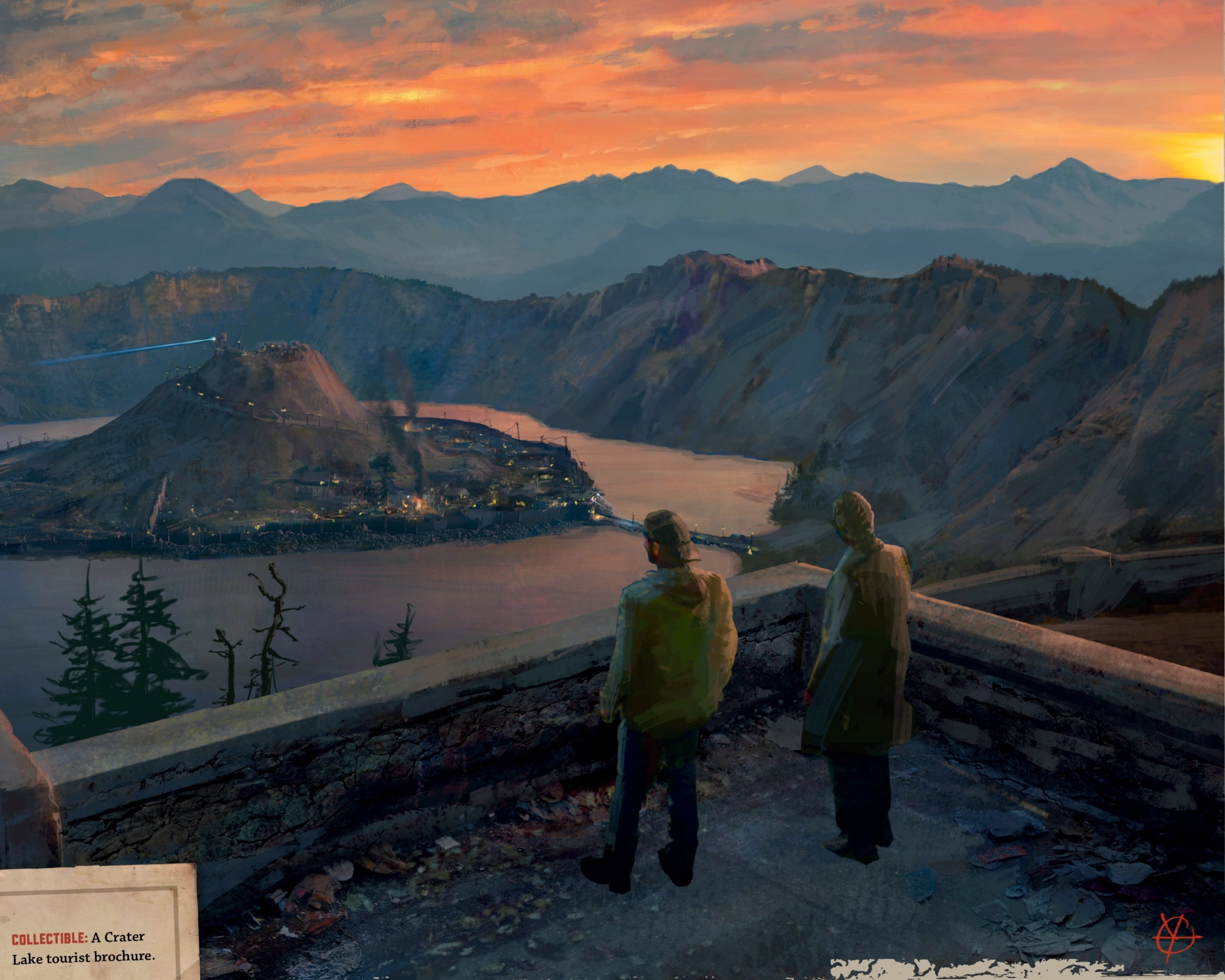
JOURNEY TO WIZARD ISLAND

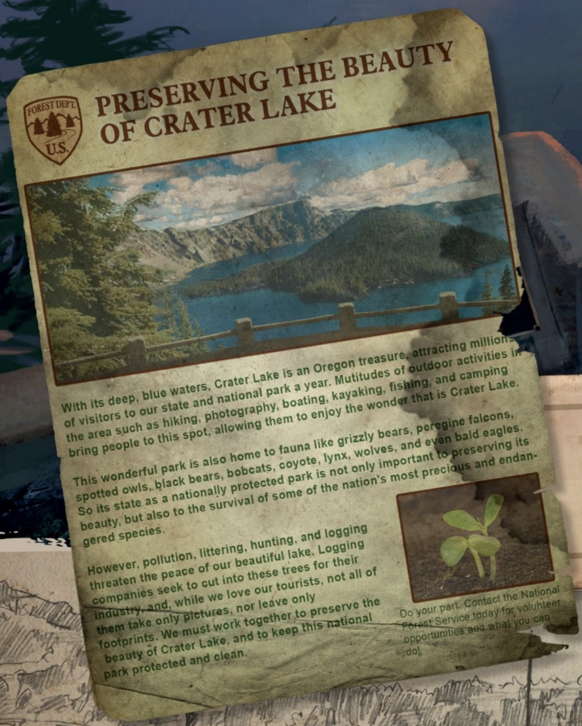
PEOPLE WHO KNOW nothing about Oregon may still have seen photos of Crater Lake, famous for its deep blue color, clarity, and depth (deepest in the United States at 655 meters). Formed over seven thousand years ago with the explosion and collapse of Mount Mazama, the lake is a testament to the rugged, volcanic-formed wilderness that is the backbone of the *Days Gone* environments. We had to include it in the game.

So it was only natural that the Deschutes County Militia would build their fortress on Wizard Island, a real place, though we've altered the scale of the lake and island for game play reasons. While it makes sense in a Freaker apocalypse to retreat to the safety of an island, the Militia's transformation of what was once the jewel of American parks into an ugly, barricaded fortress is important thematically. People struggling to survive don't have the luxury of beautiful and serene forests. To men like Colonel Garret, burning everything to the ground is a viable solution. To him, preservation of the species is far more important than preservation of the pristine wilderness.



Concept of Wizard Island, seen from the rim of Crater Lake.





PRESERVING THE BEAUTY OF CRATER LAKE

FOREST DEPT.
U.S.

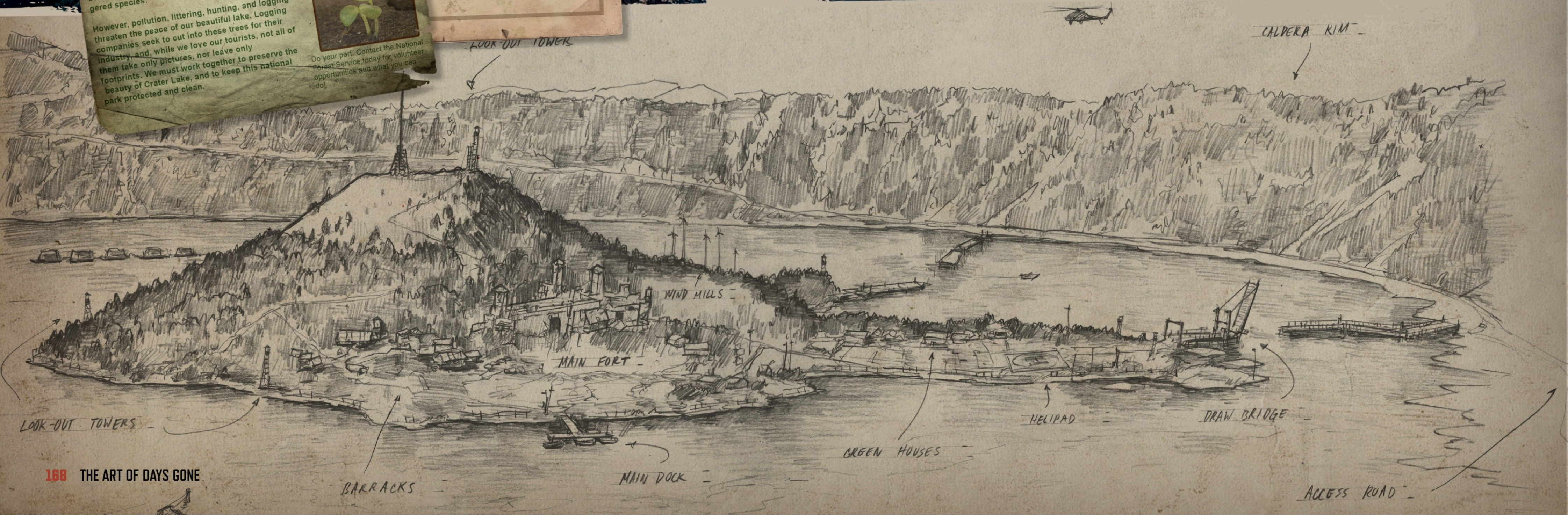
With its deep, blue waters, Crater Lake is an Oregon treasure, attracting millions of visitors to our state and national park a year. Mutitudes of outdoor activities in the area such as hiking, photography, boating, kayaking, fishing, and camping bring people to this spot, allowing them to enjoy the wonder that is Crater Lake.

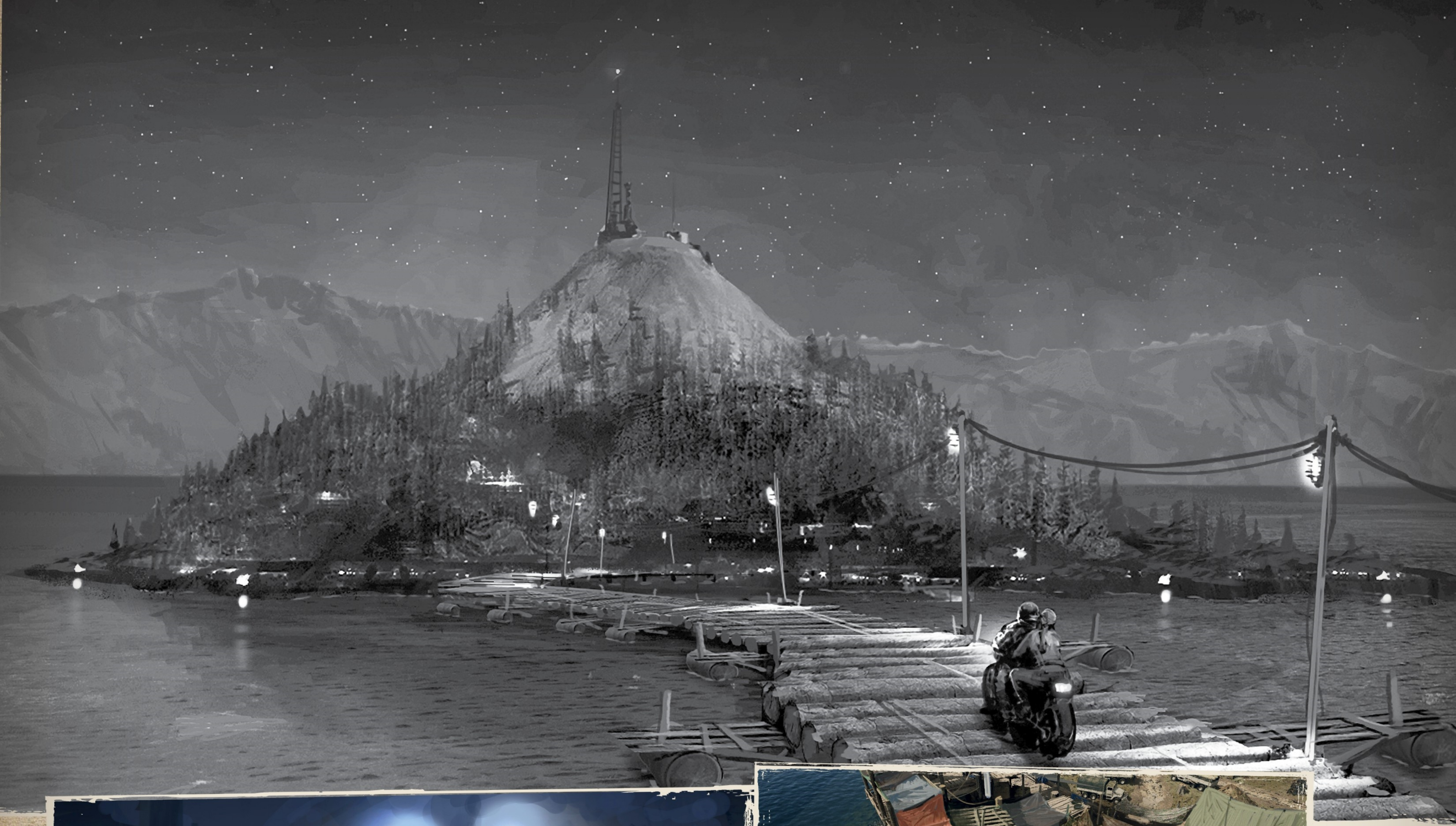
This wonderful park is also home to fauna like grizzly bears, peregine falcons, spotted owls, black bears, bobcats, coyote, lynx, wolves, and even bald eagles. So its state as a nationally protected park is not only important to preserving its beauty, but also to the survival of some of the nation's most precious and endangered species.

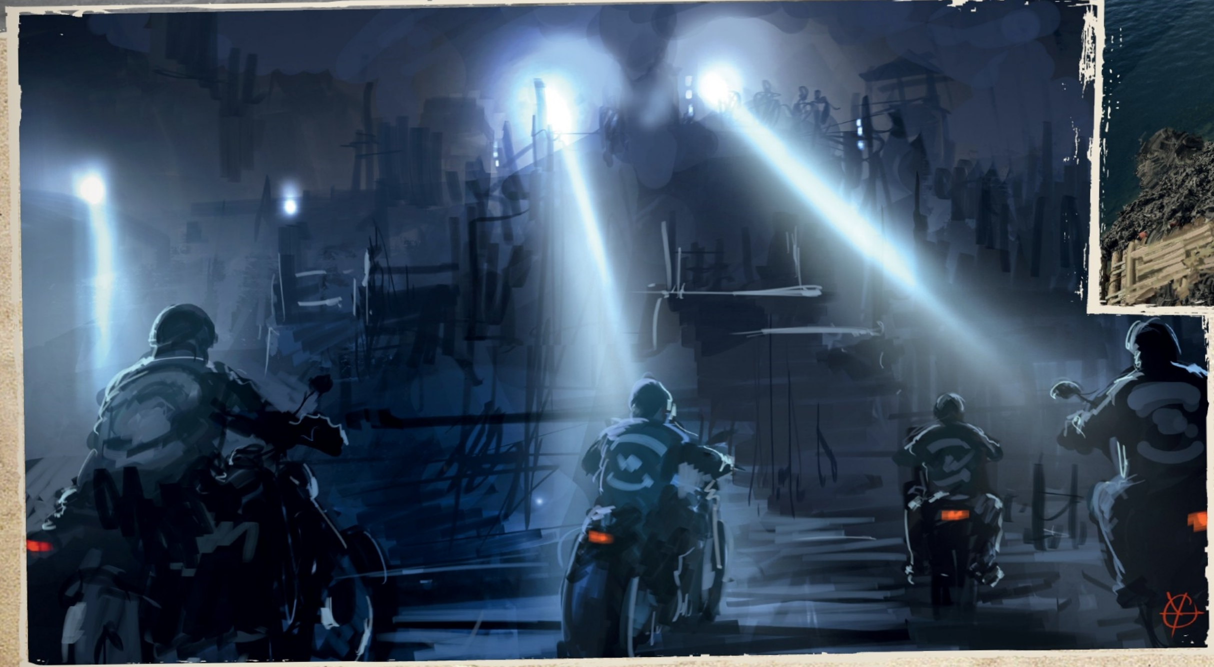
However, pollution, littering, hunting, and logging threaten the peace of our beautiful lake. Logging companies seek to cut into these trees for their industry, and, while we love our tourists, not all of them take only pictures, nor leave only footprints. We must work together to preserve the beauty of Crater Lake, and to keep this national park protected and clean.

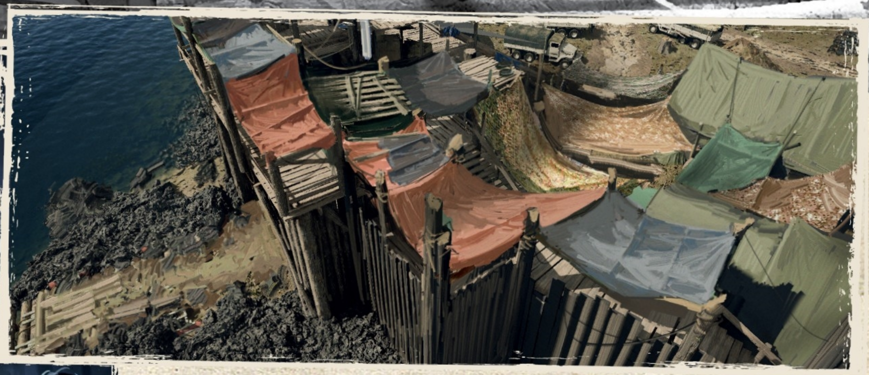
Do your part. Contact the National Forest Service today for volunteer opportunities and what you can do!

COLLECTIBLE: A Crater Lake tourist brochure.


LOOK-OUT TOWER
CALDERA RIM
WIND MILLS
MAIN FORT
LOOK-OUT TOWERS
HELIPAD
DRAW BRIDGE
GREEN HOUSES
BARRACKS
MAIN DOCK
ACCESS ROAD

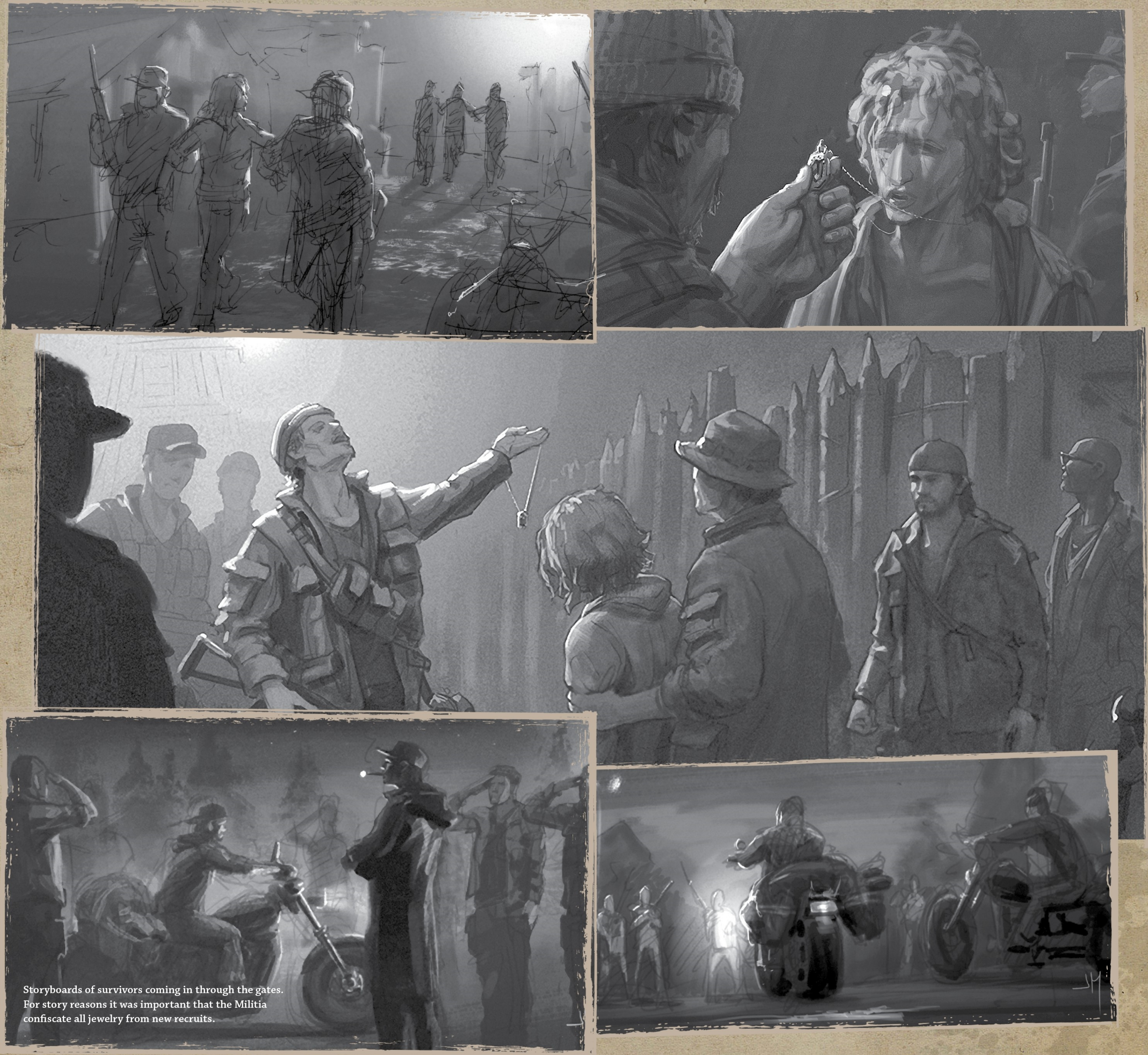




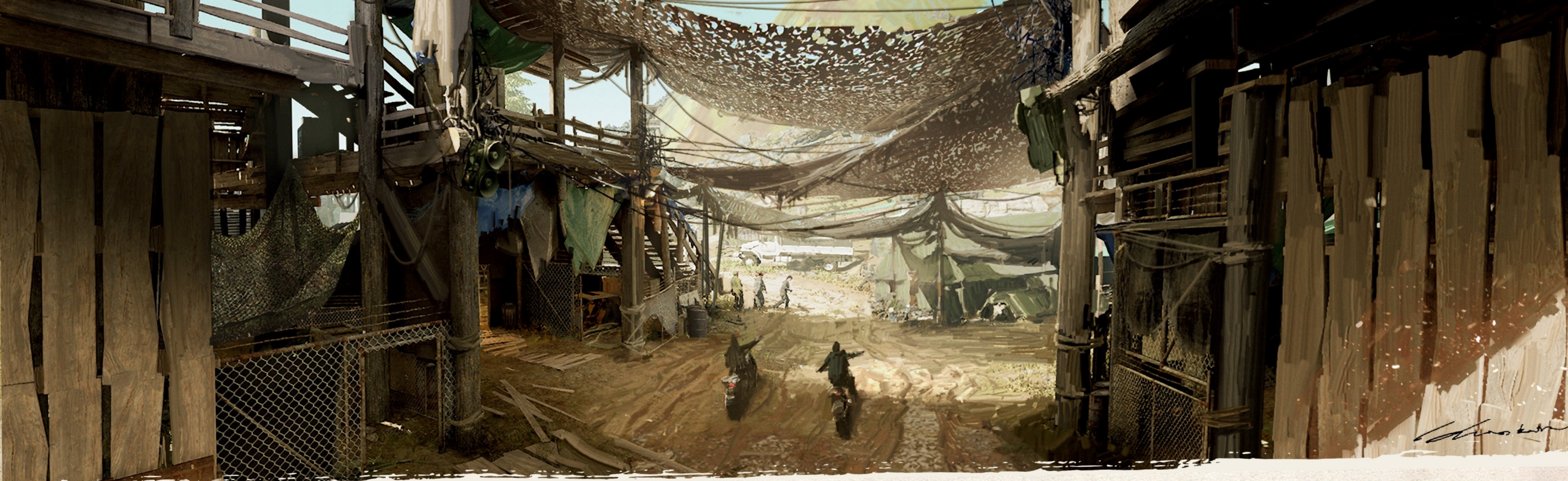


CALEB KENNEDY, SENIOR STAFF ENVIRONMENT ARTIST:

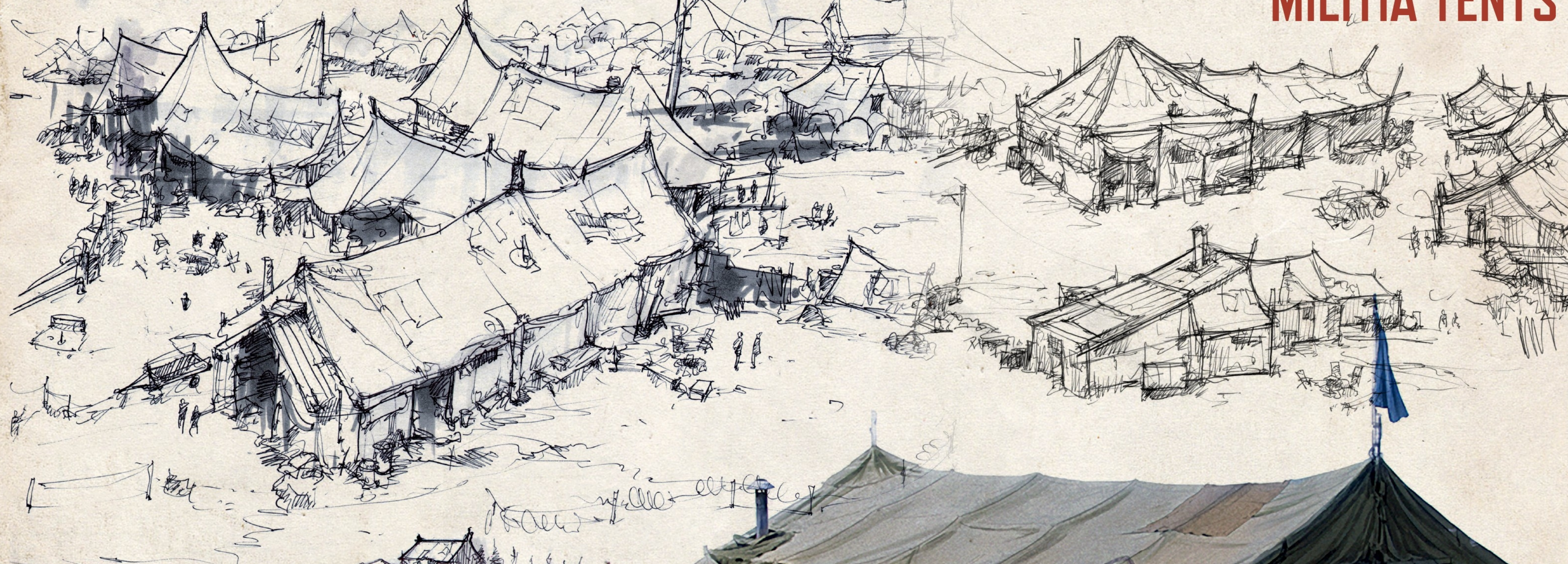
In creating the open world of *Days Gone*, one of the biggest challenges we faced was crafting a world that felt true to the wild terrain of Central Oregon while still being fun to traverse on a high-speed Drifter Bike. Getting inspired was easy: we didn't need to go much further than our own backyards to gather a mountain of reference. When it came to distilling all of that inspiration—and all the complex, gnarled detail of the beautiful Northwest—into a playable, drivable world, lots of trial and error came into play. The spacing between trees, how rocks are arranged, maximum slope on hills, the windiness of the bike trails—everything underwent multiple iterations before we settled on the rules that governed our world. In the end, I think we came up with something that will both evoke fond memories in anyone who's hiked through Oregon and provide a great experience for those players that are just looking to tear through nature on a badass postapocalyptic bike.



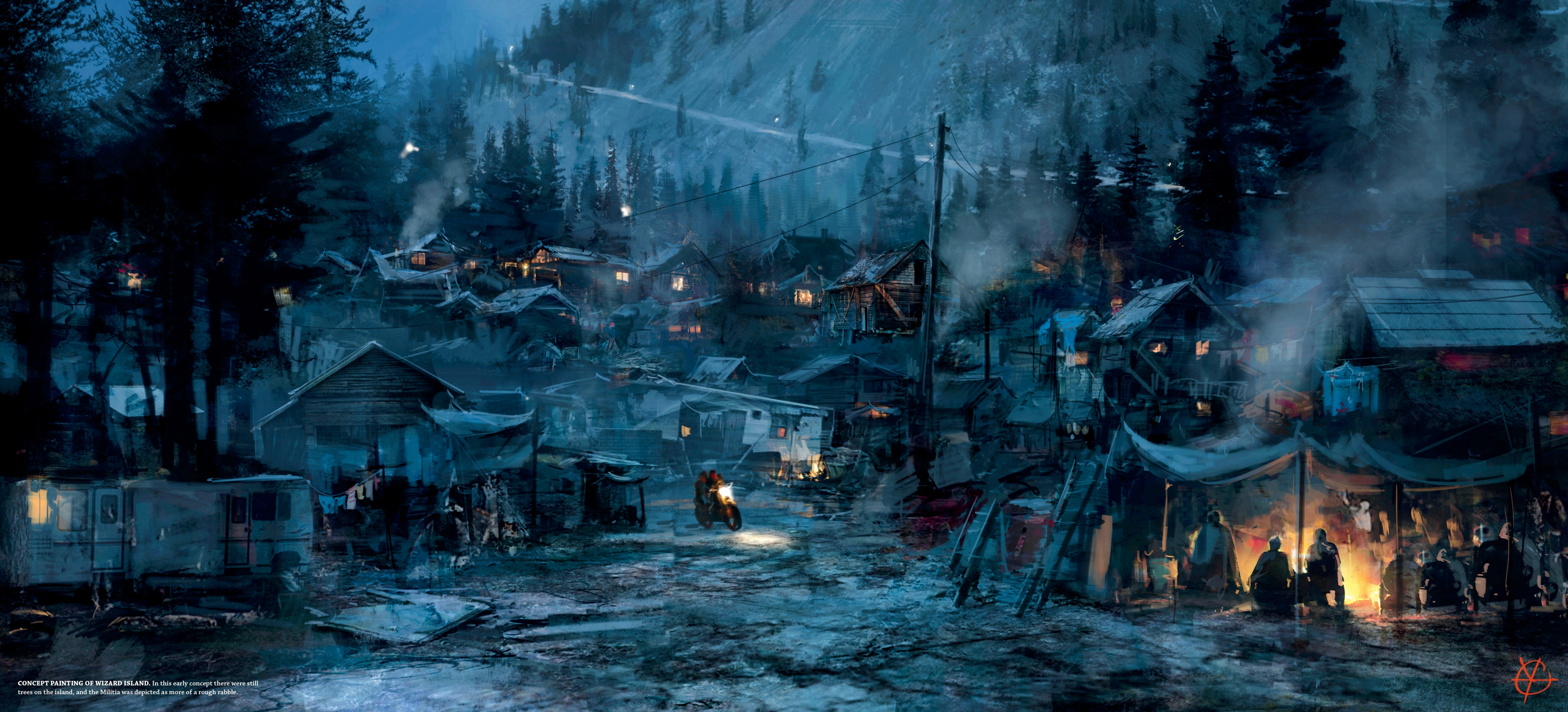
Storyboards of survivors coming in through the gates. For story reasons it was important that the Militia confiscate all jewelry from new recruits.



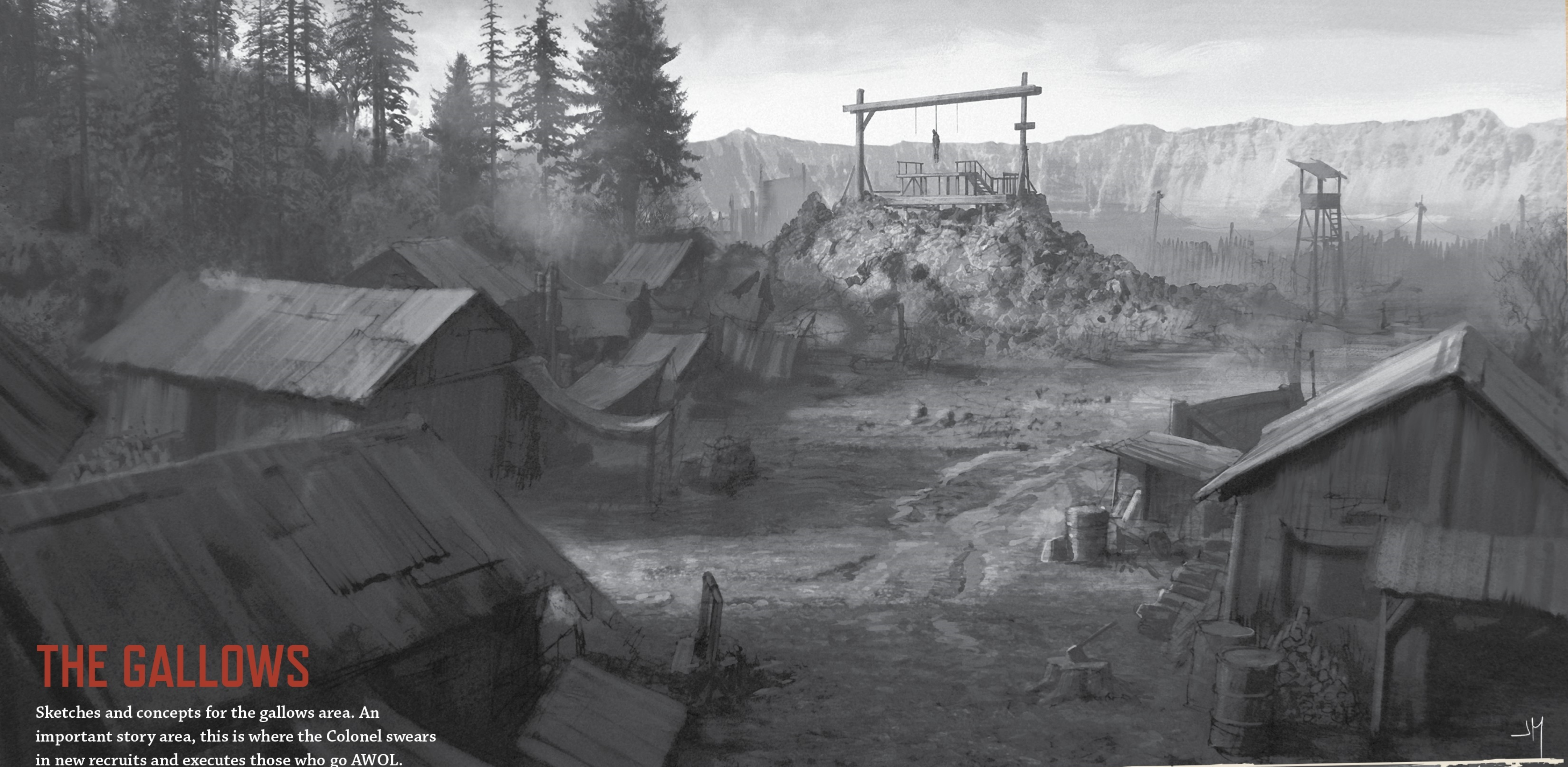
MILITIA TENTS



Sketches and design of Militia Tents

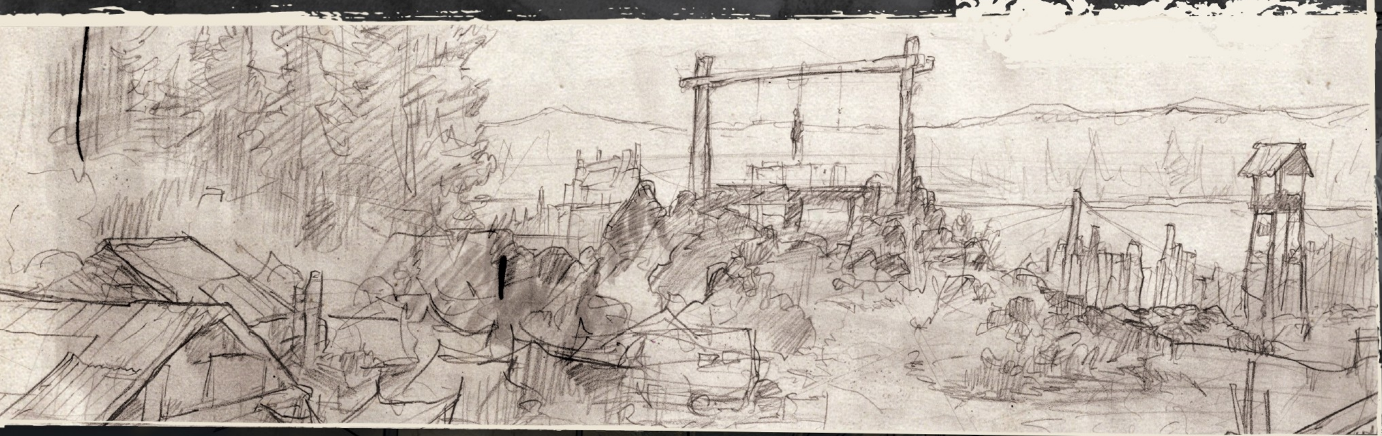


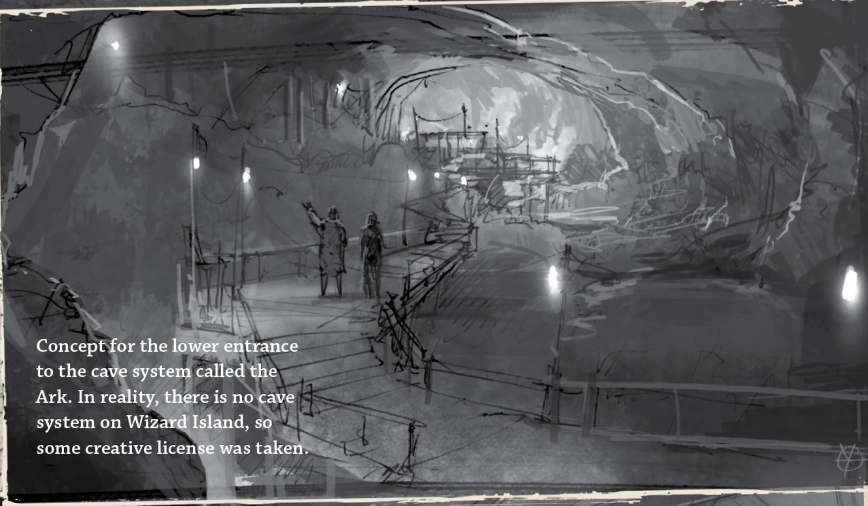
CONCEPT PAINTING OF WIZARD ISLAND. In this early concept there were still trees on the island, and the Militia was depicted as more of a rough rabble.



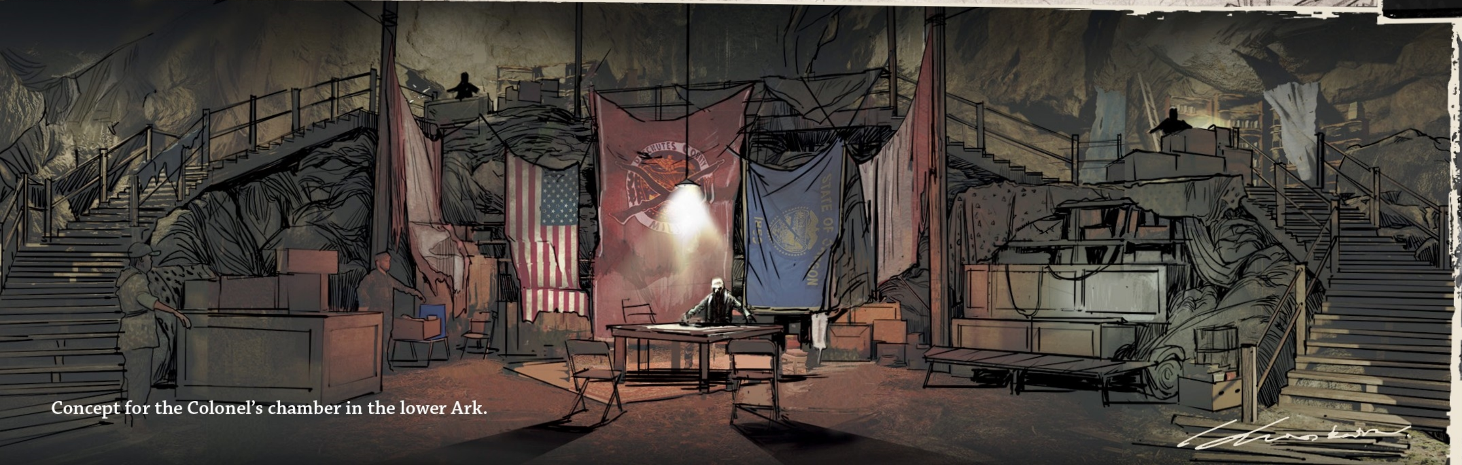
THE GALLOWS

Sketches and concepts for the gallows area. An important story area, this is where the Colonel swears in new recruits and executes those who go AWOL.

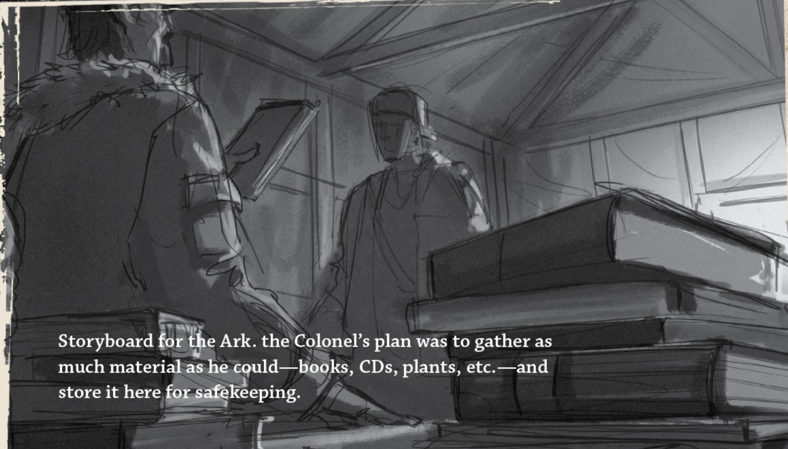




Concept for the lower entrance to the cave system called the Ark. In reality, there is no cave system on Wizard Island, so some creative license was taken.



Concept for the Colonel's chamber in the lower Ark.



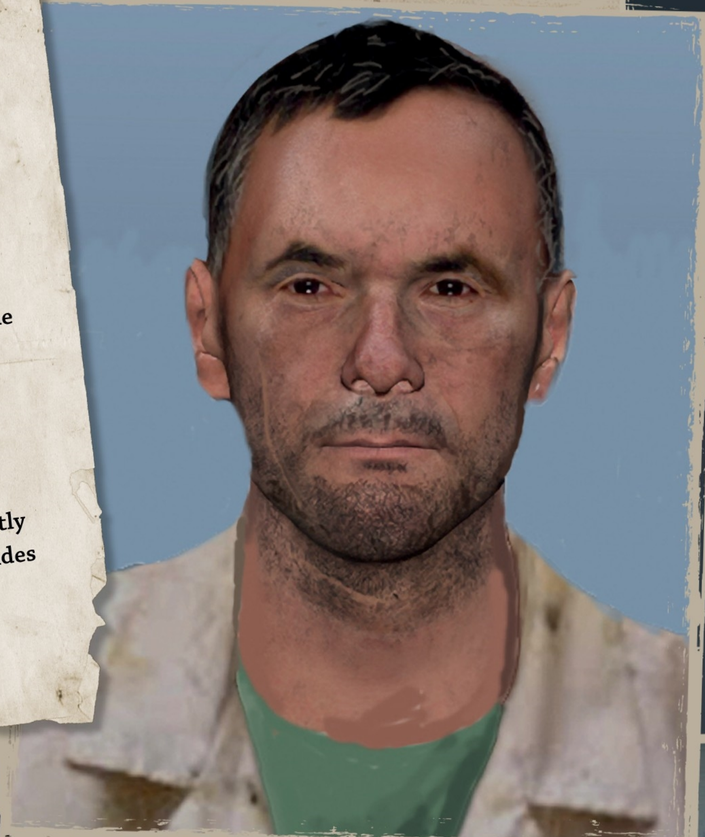
Storyboard for the Ark. the Colonel's plan was to gather as much material as he could—books, CDs, plants, etc.—and store it here for safekeeping.

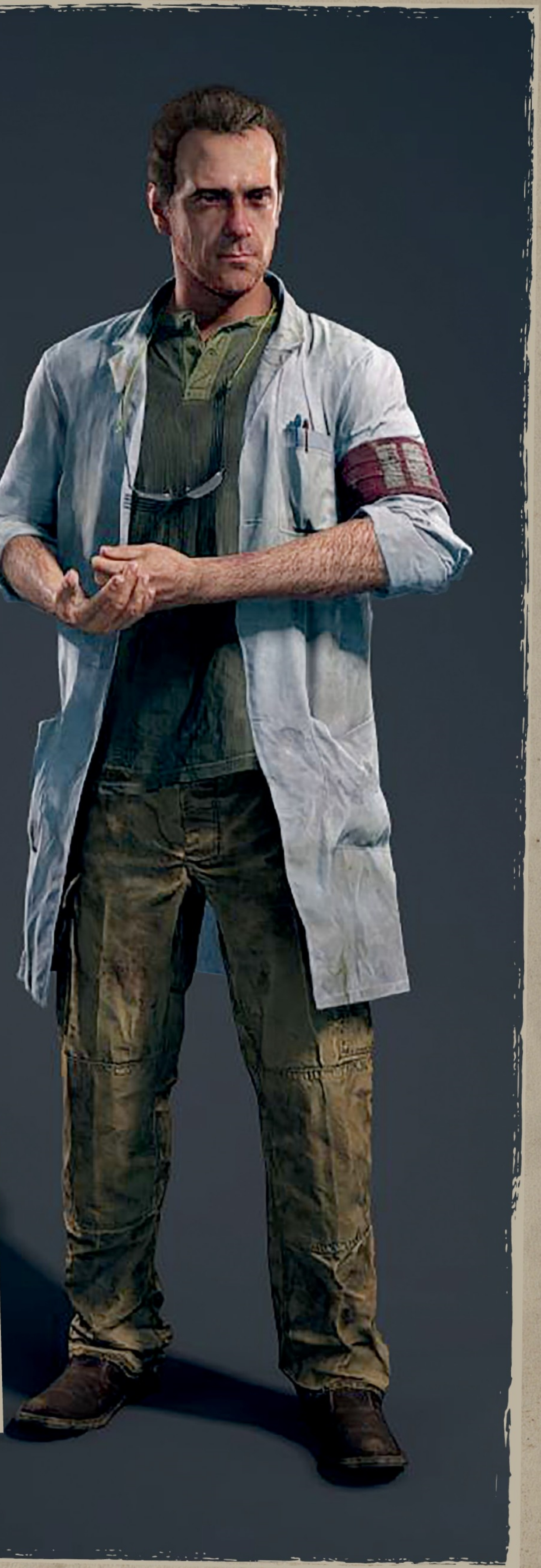
ARTURO "DOC" JIMINEZ

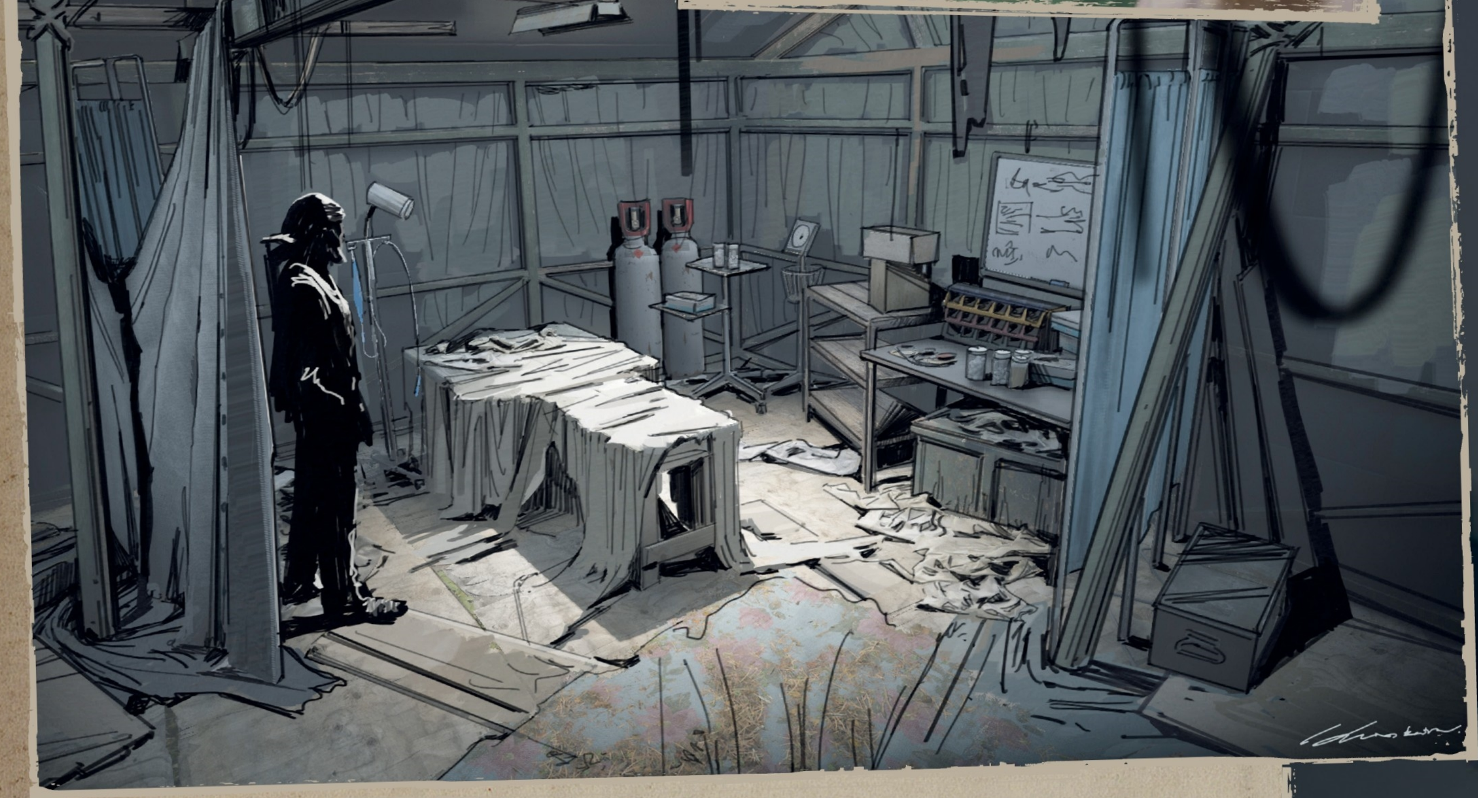
FROM HIS CASTING SHEET

Male, Hispanic, forties. Born and raised in Mexico City, Doc fled to the United States when he found himself on the losing side of a war between drug cartels. He spent the next decade in Los Angeles's Eastside, working in a clinic for the poor. When the world ended, he fled north, out of the city, along with hundreds of thousands of other refugees.

One of the few strong enough to survive, Doc eventually found his way to Oregon, where he joined the Militia and serves as its only doctor. When he sees Deacon's tattoos he knows instantly that Deacon has a past with gangs, but Doc decides to keep Deacon's secrets.

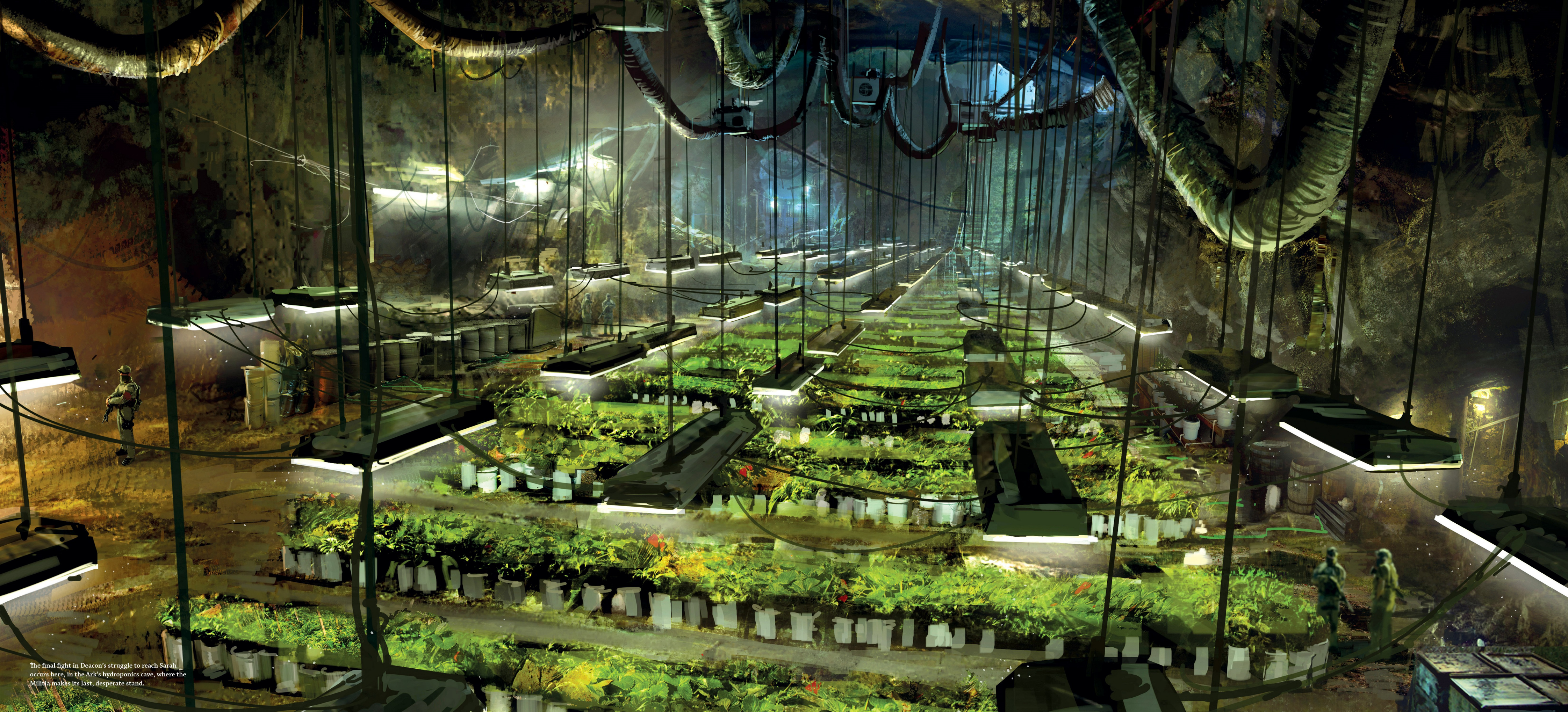






FROM YURI ALEXANDER, CHARACTER ARTIST:

Doc Jiminez is a soft-spoken member of the Militia who is always inside the safety of camp. He's clothed in militia gear and colors, but his untucked style and softer tones are relaxed to fit his personality and position.

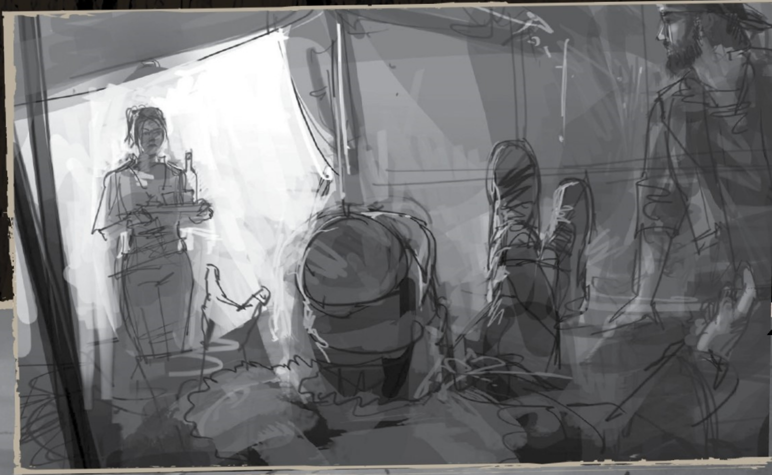


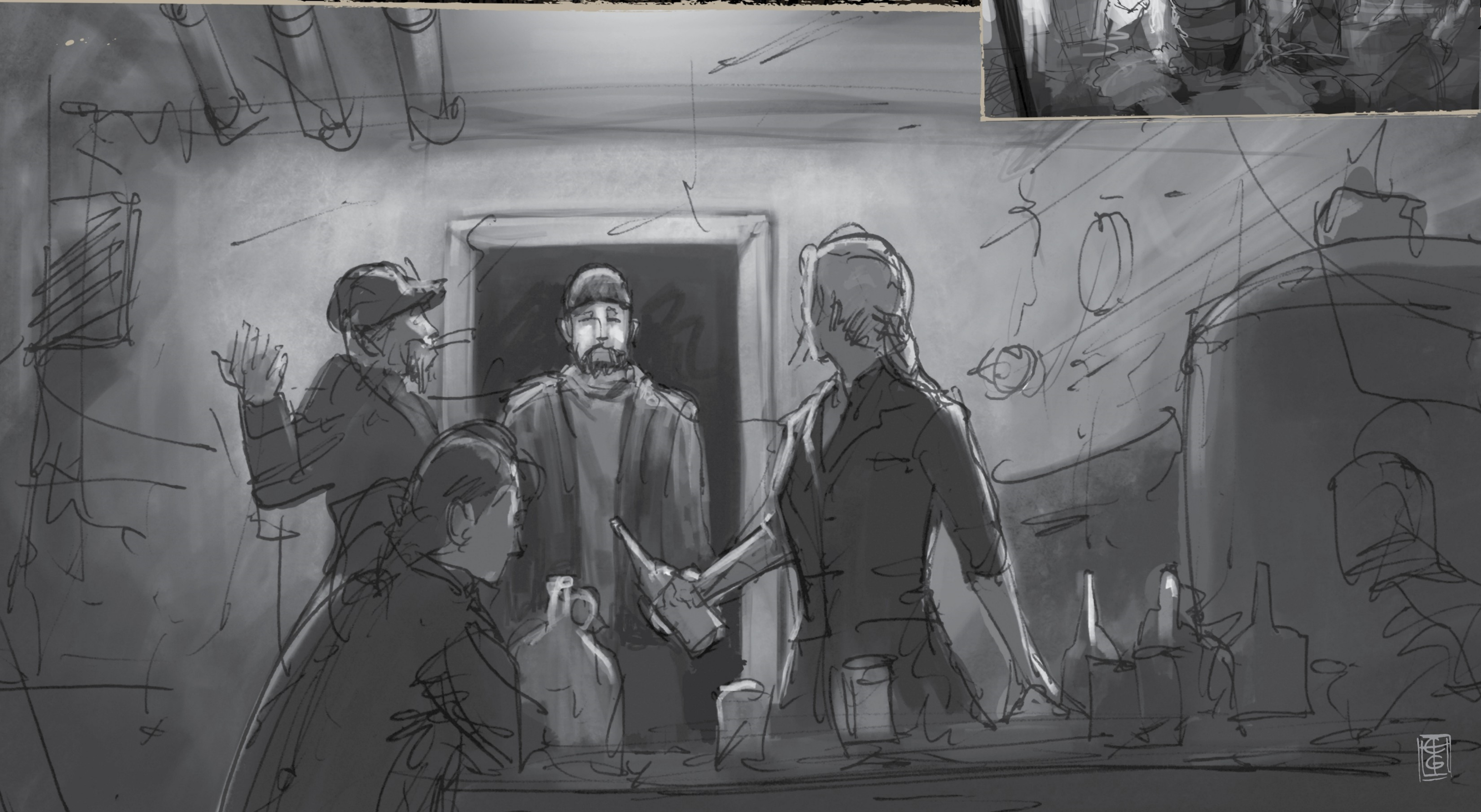
The final fight in Deacon's struggle to reach Sarah occurs here, in the Ark's hydroponics cave, where the Militia makes its last, desperate stand.

REQUISITIONS FOR SARAH

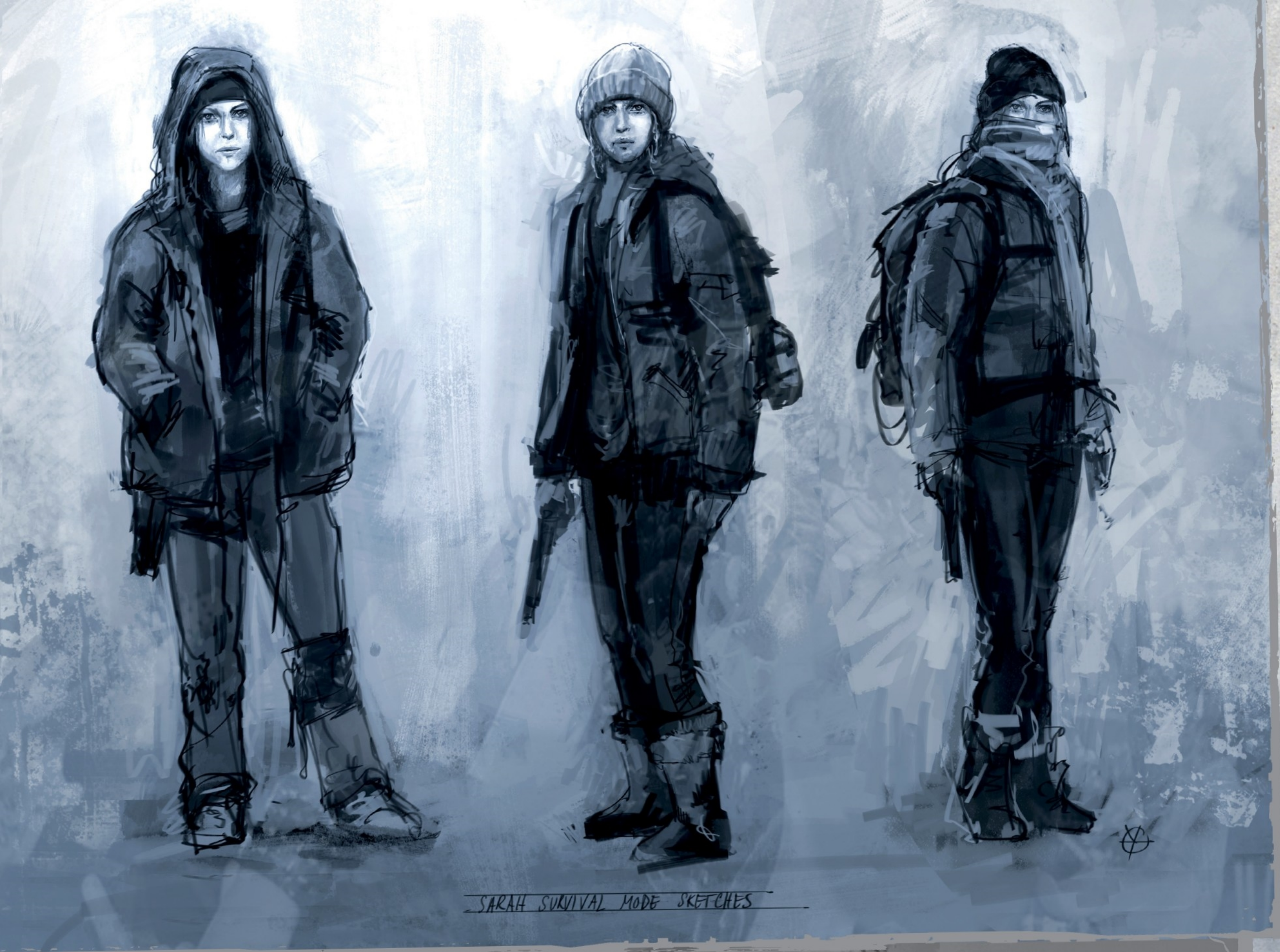
IN MANY WAYS, the entirety of *Days Gone* builds to this moment when Deacon is reunited with Sarah. At this point, we've spent more than a dozen hours in the game, experiencing Deacon's anguish and the guilt he feels for not having been there when Sarah was killed. Then he's given a sliver of hope that she might be alive, only to have it dashed again. Then, finally, he discovers that she might be alive after all and heads off to find her. A roller coaster of emotions.

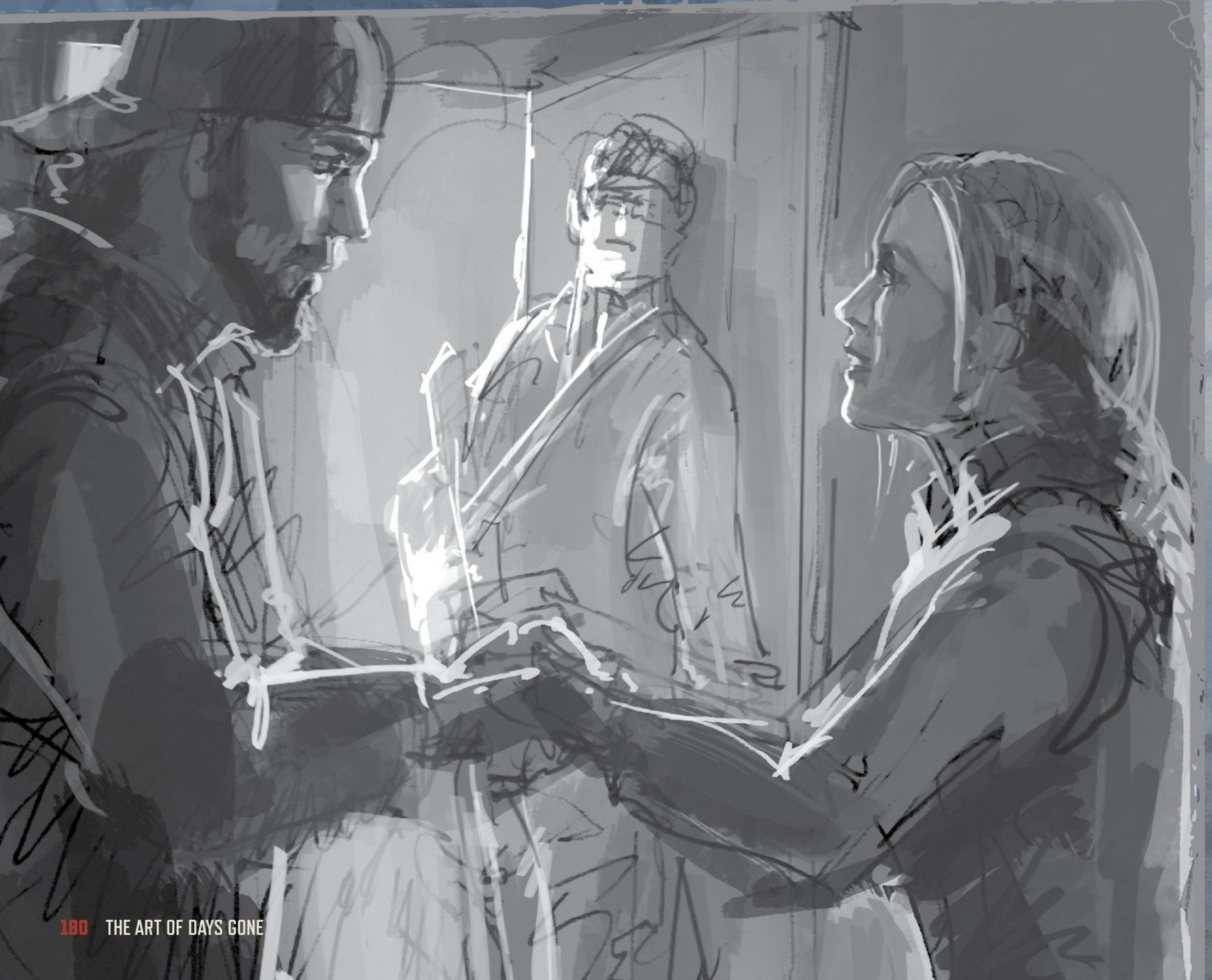
I wanted the reunion to be emotional, but also unexpected. Yes, there are tears and a kiss, but also bitterness and regret. This isn't the same Sarah we met before in the flashbacks—this Sarah is hardened, both emotionally and physically. She's a woman on a mission, and nothing is going to stop her, not even the surprise resurrection of her dead husband. In many ways, *Days Gone* is Sarah's story just as much as it is Deacon's. Deacon spent two years searching for a reason to live. Sarah spent that time trying to save the world.



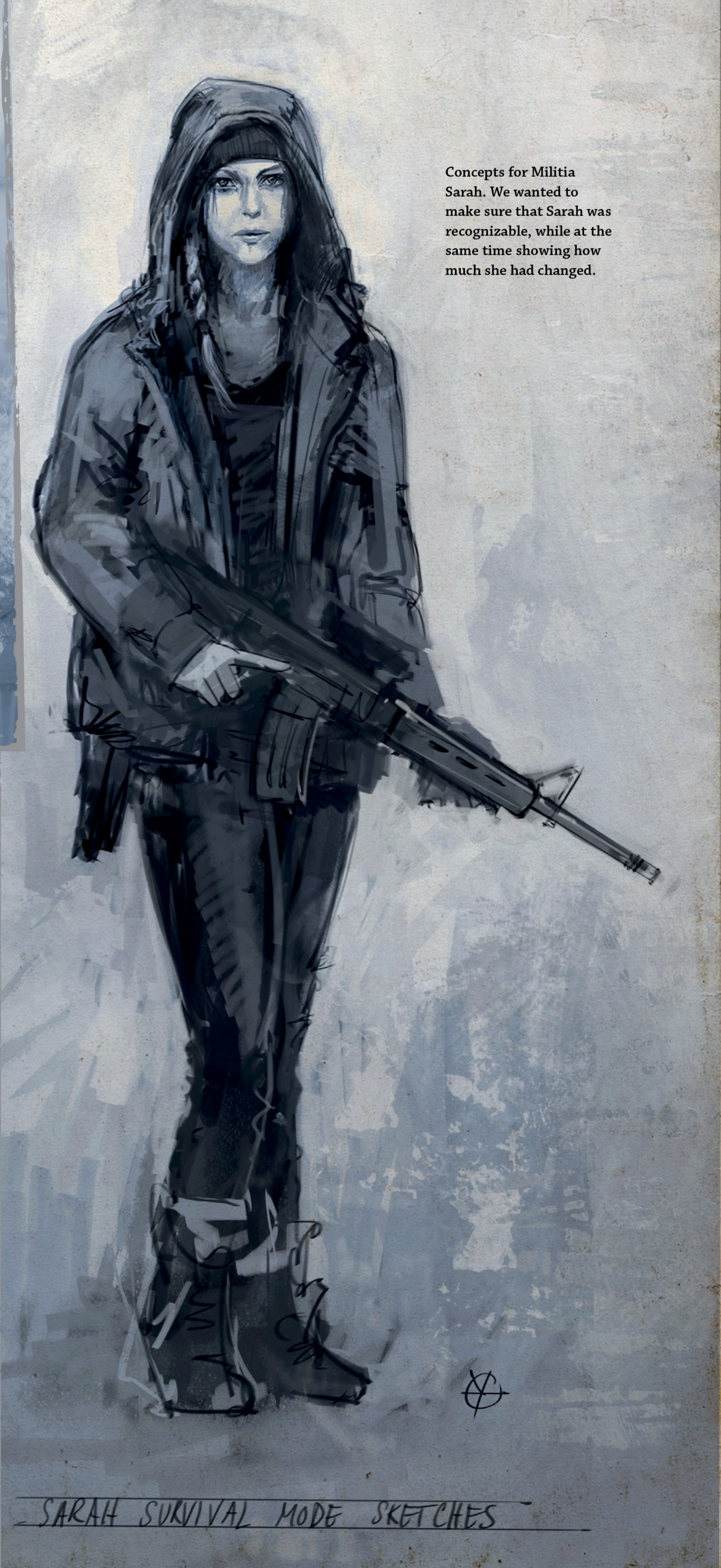


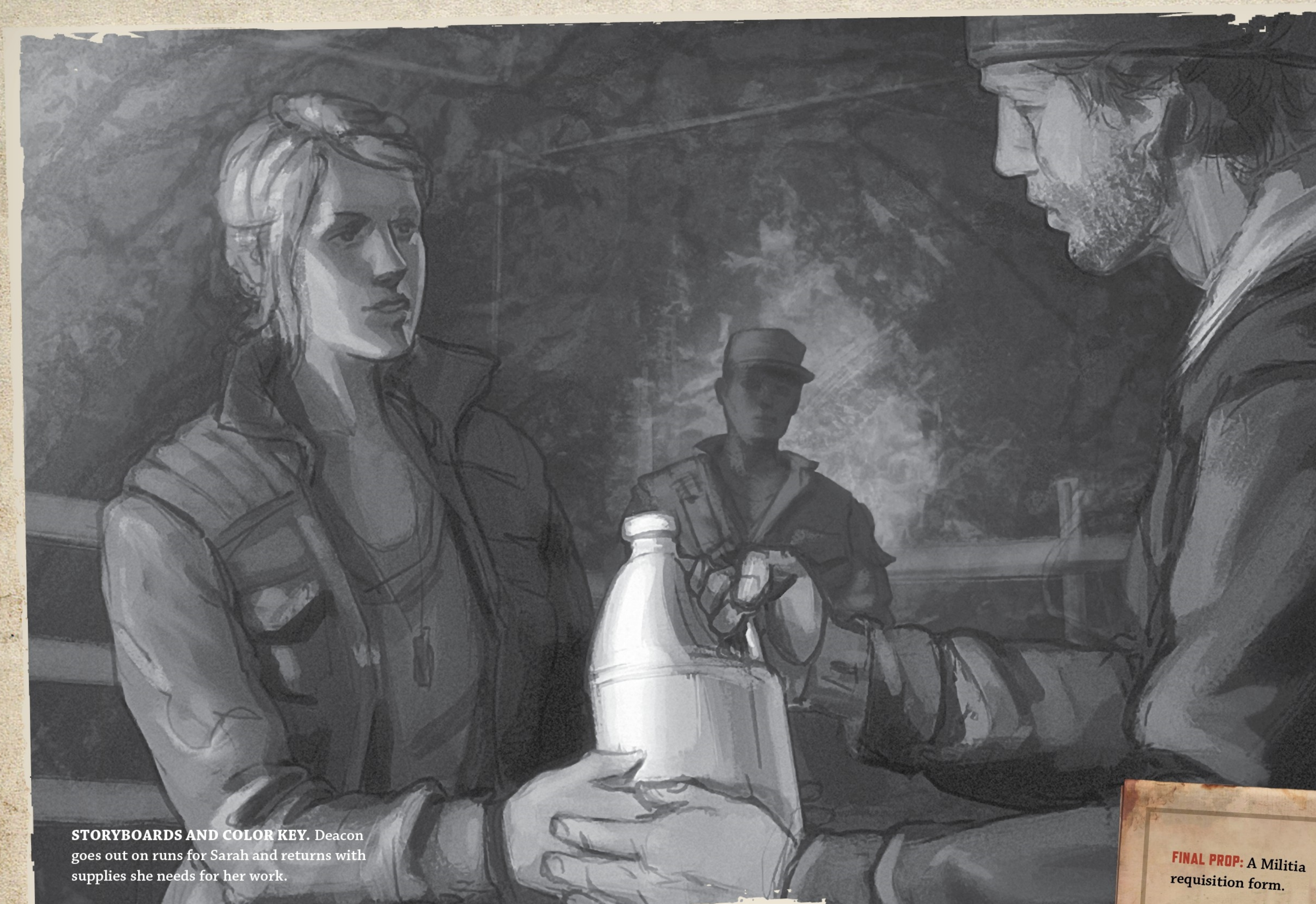
Storyboards, color key and render for the reunion scene, one of the most important story beats in *Days Gone*. We worked hard to get it right.


SARAH SURVIVAL MODE SKETCHES

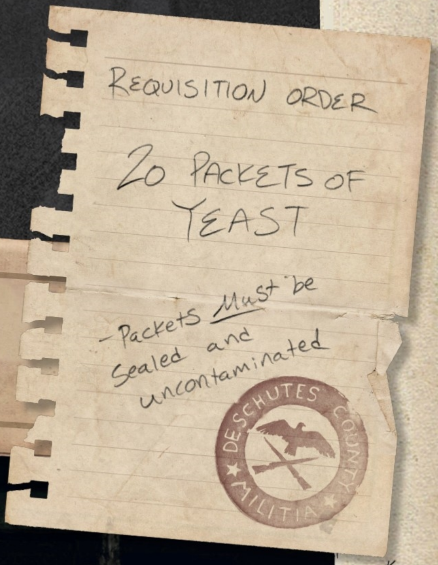


Concepts for Militia Sarah. We wanted to make sure that Sarah was recognizable, while at the same time showing how much she had changed.


SARAH SURVIVAL MODE SKETCHES



STORYBOARDS AND COLOR KEY. Deacon goes out on runs for Sarah and returns with supplies she needs for her work.



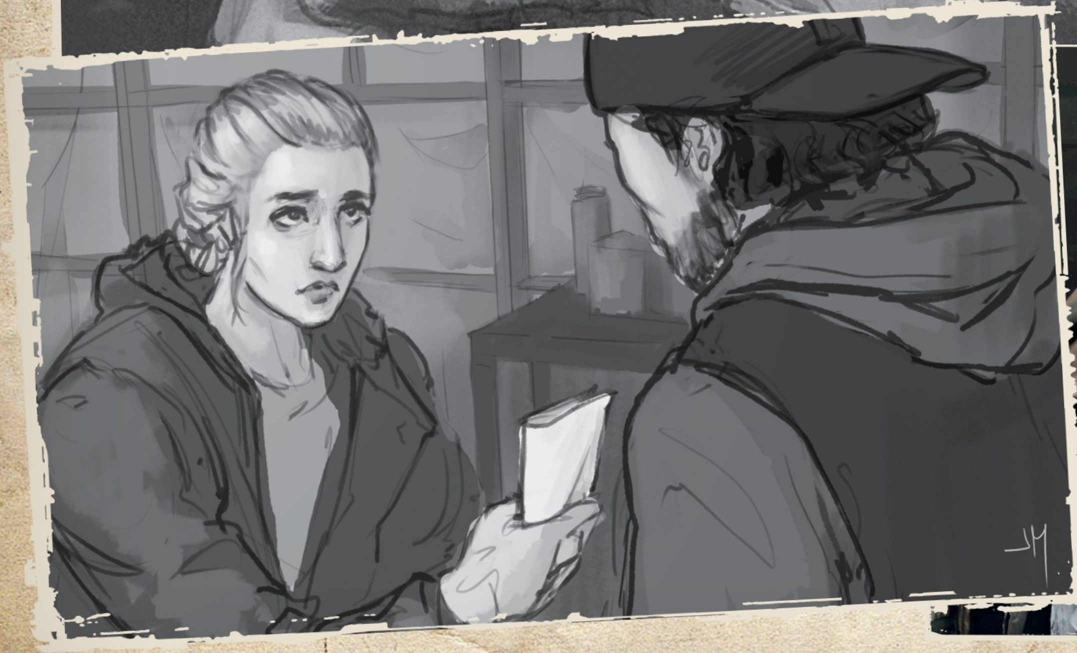
REQUISITION ORDER

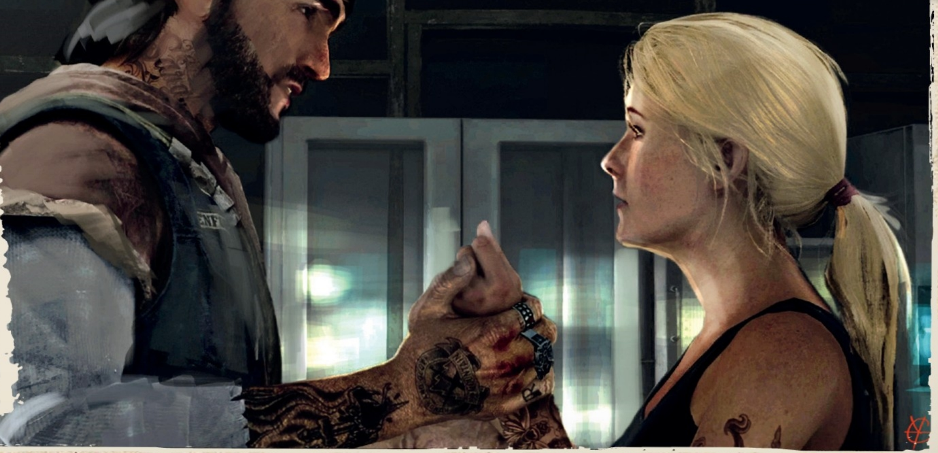
20 PACKETS OF YEAST

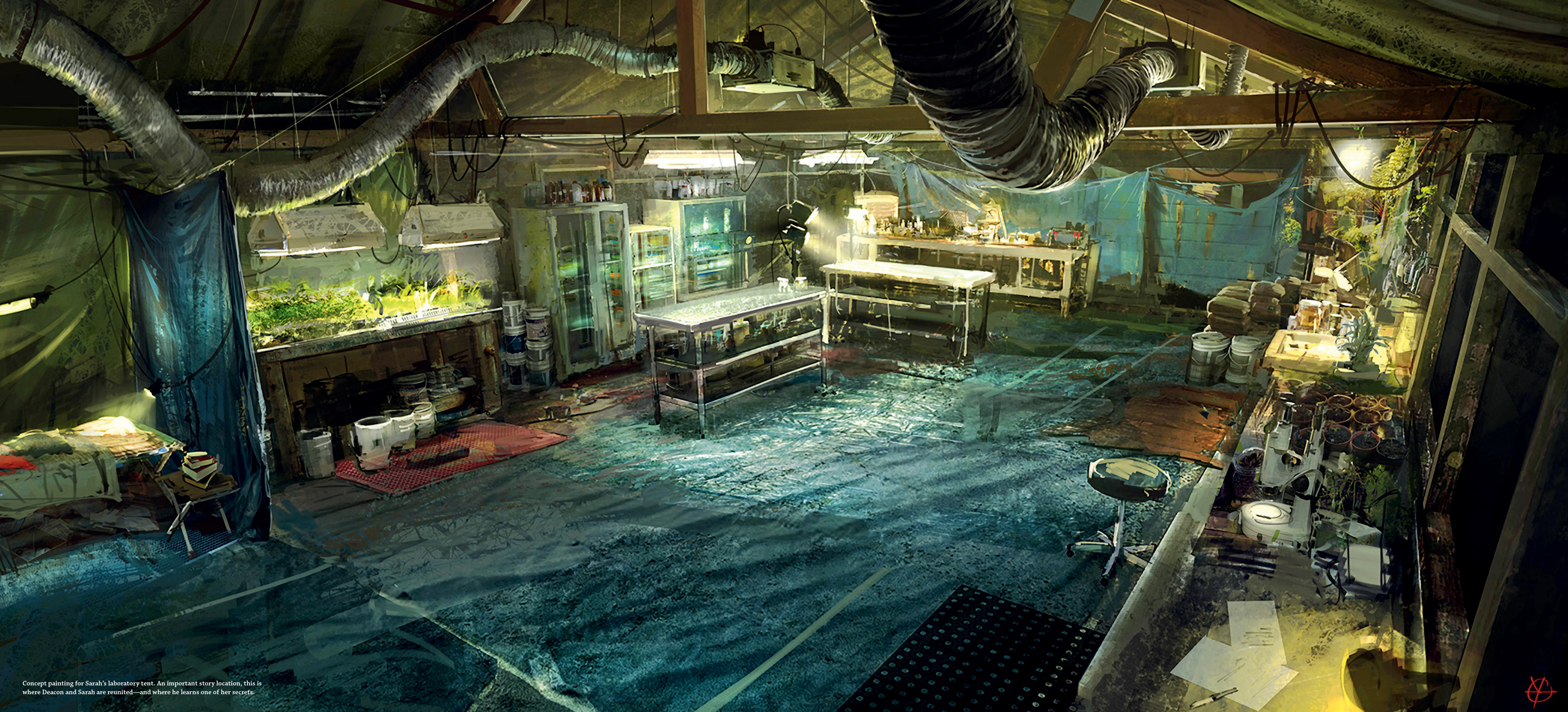
- Packets Must be sealed and uncontaminated

DESCHUTES COUNTY MILITIA

FINAL PROP: A Militia requisition form.

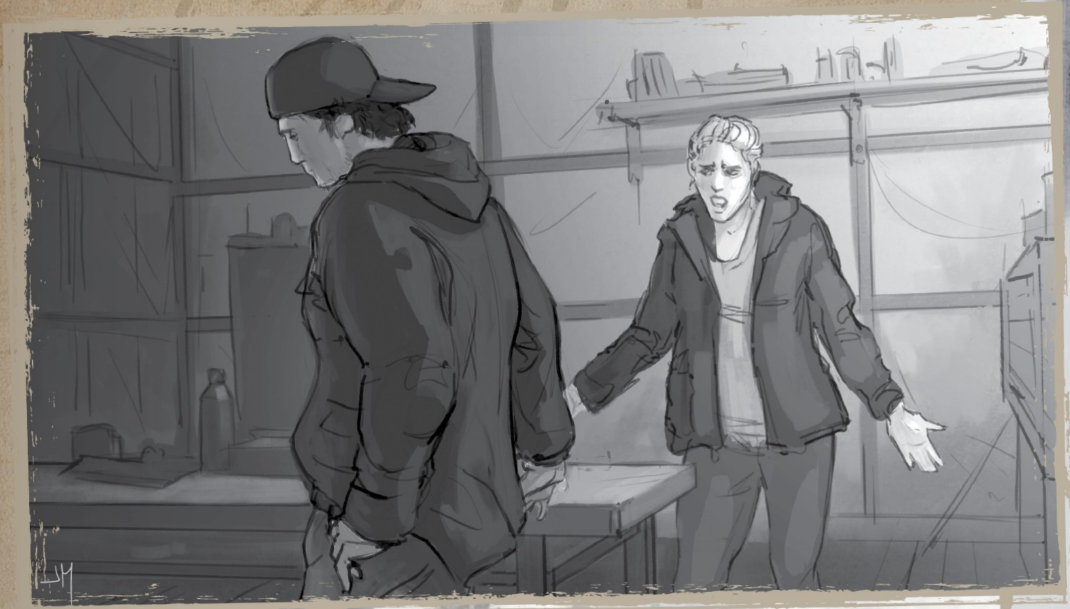


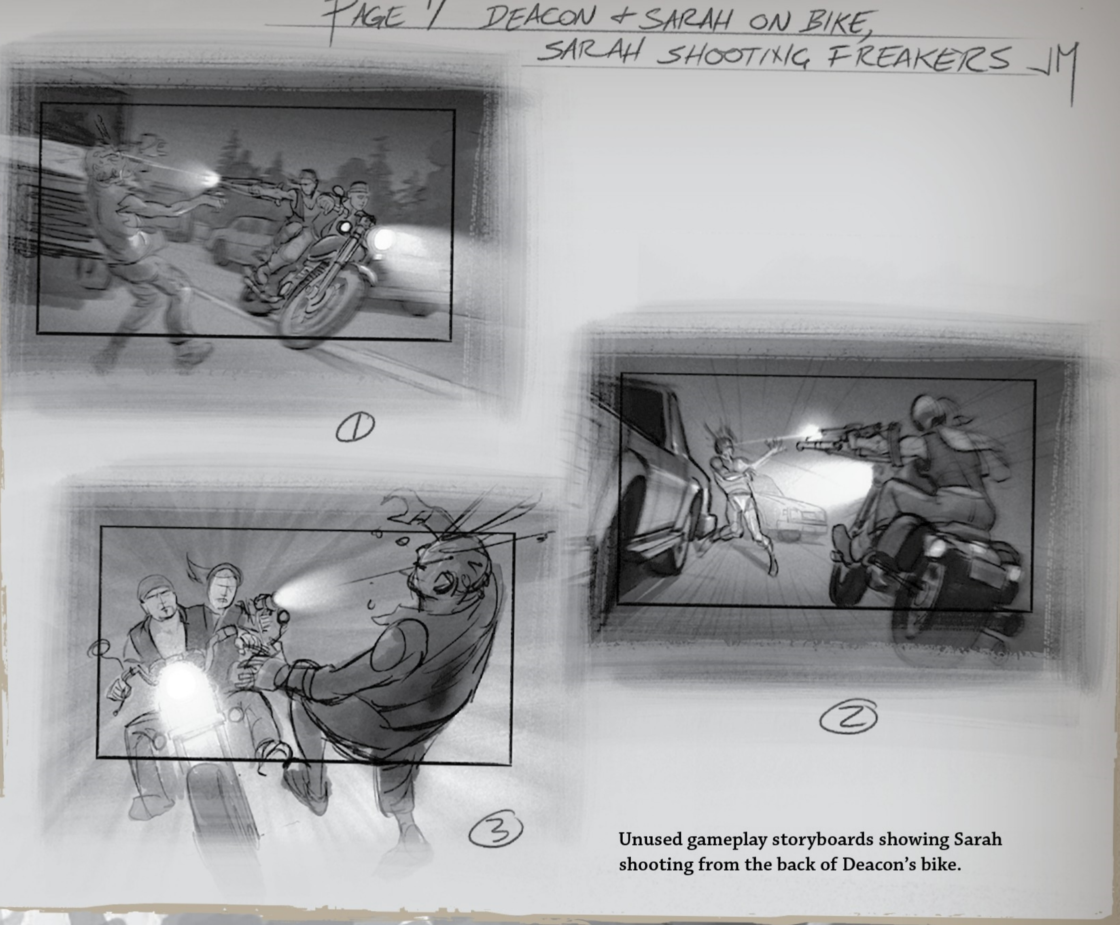




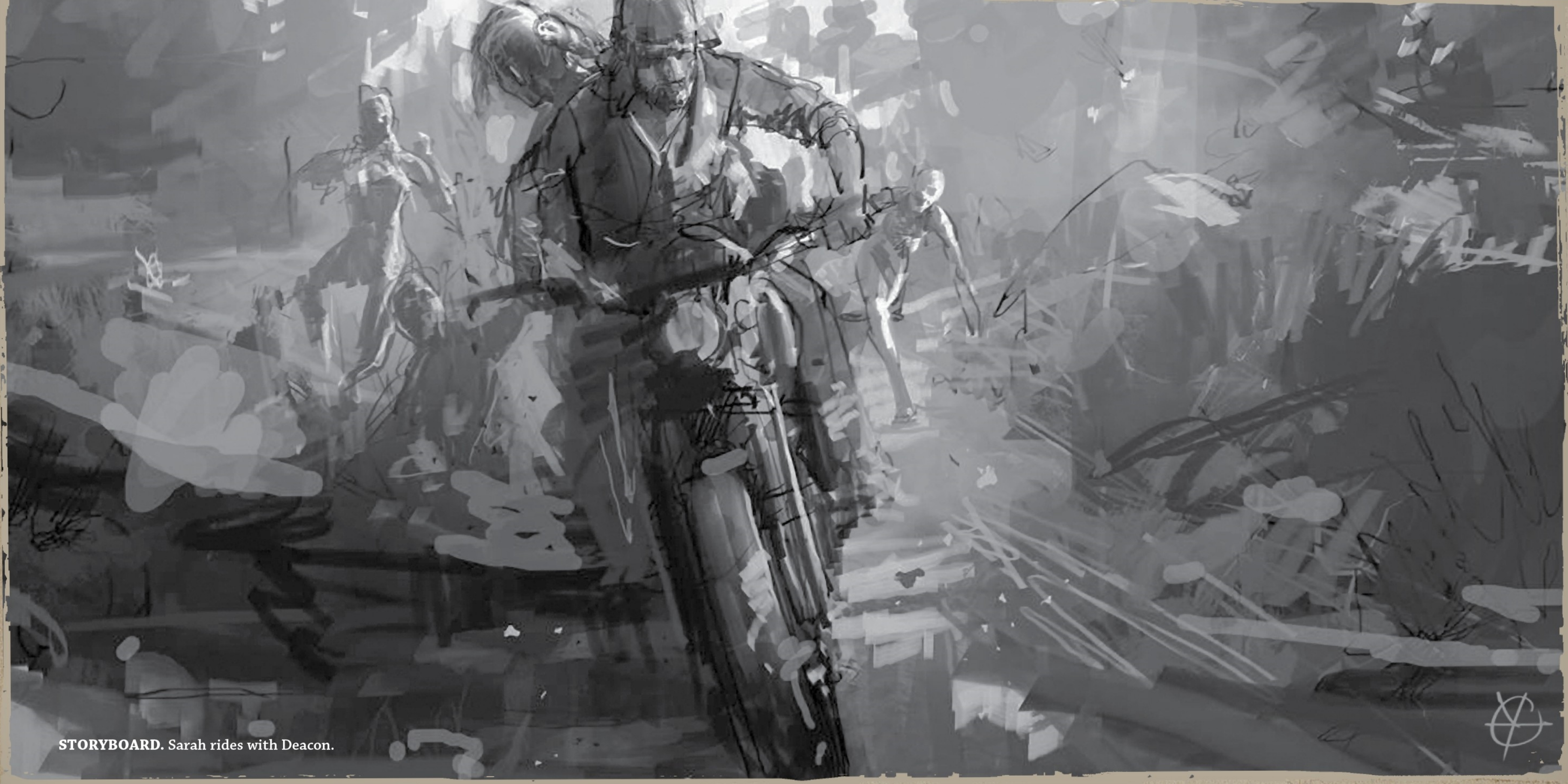
Concept painting for Sarah's laboratory tent. An important story location, this is where Deacon and Sarah are reunited—and where he learns one of her secrets.

Storyboard showing the tension between them as Sarah explains why she can't leave.

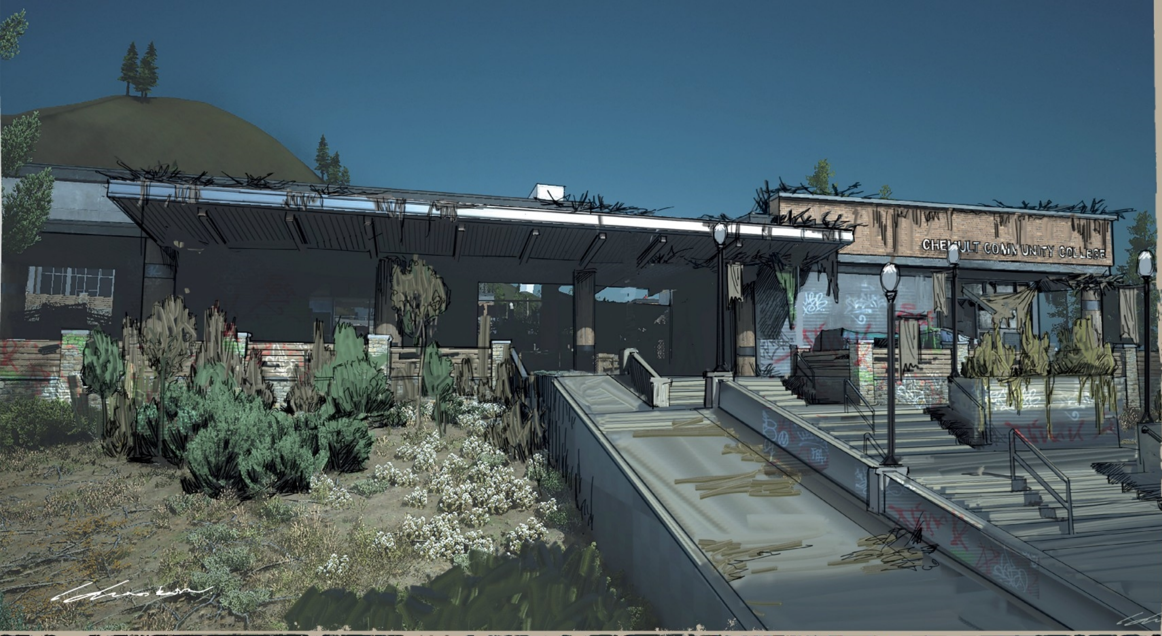


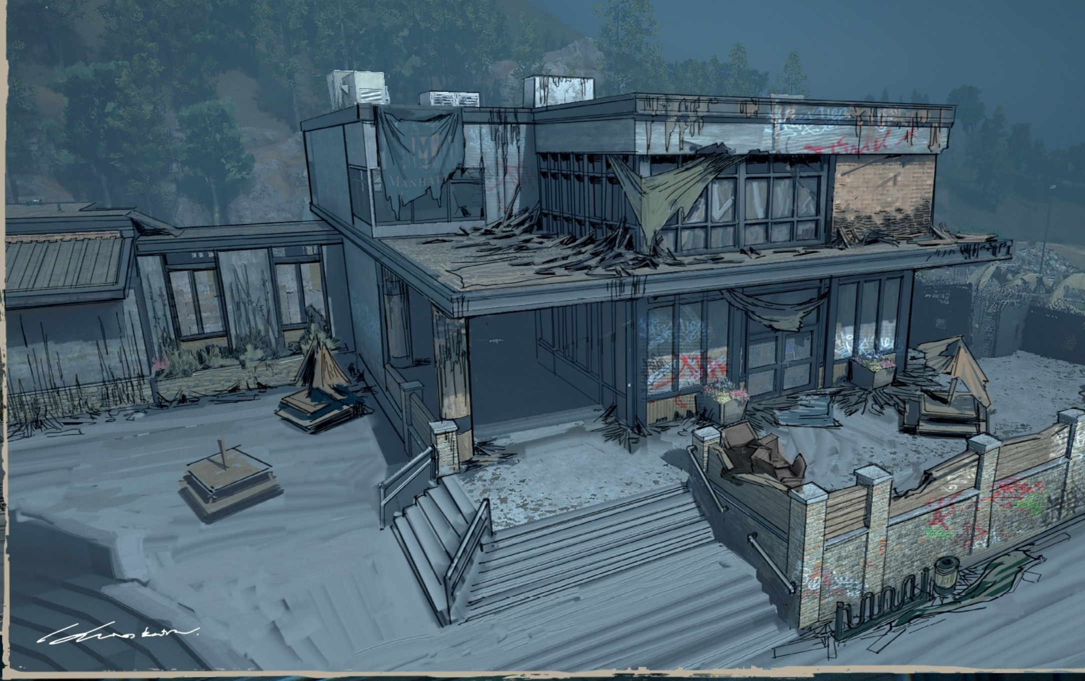

PAGE 7 DEACON & SARAH ON BIKE,
SARAH SHOOTING FREAKERS JM
①
②
③

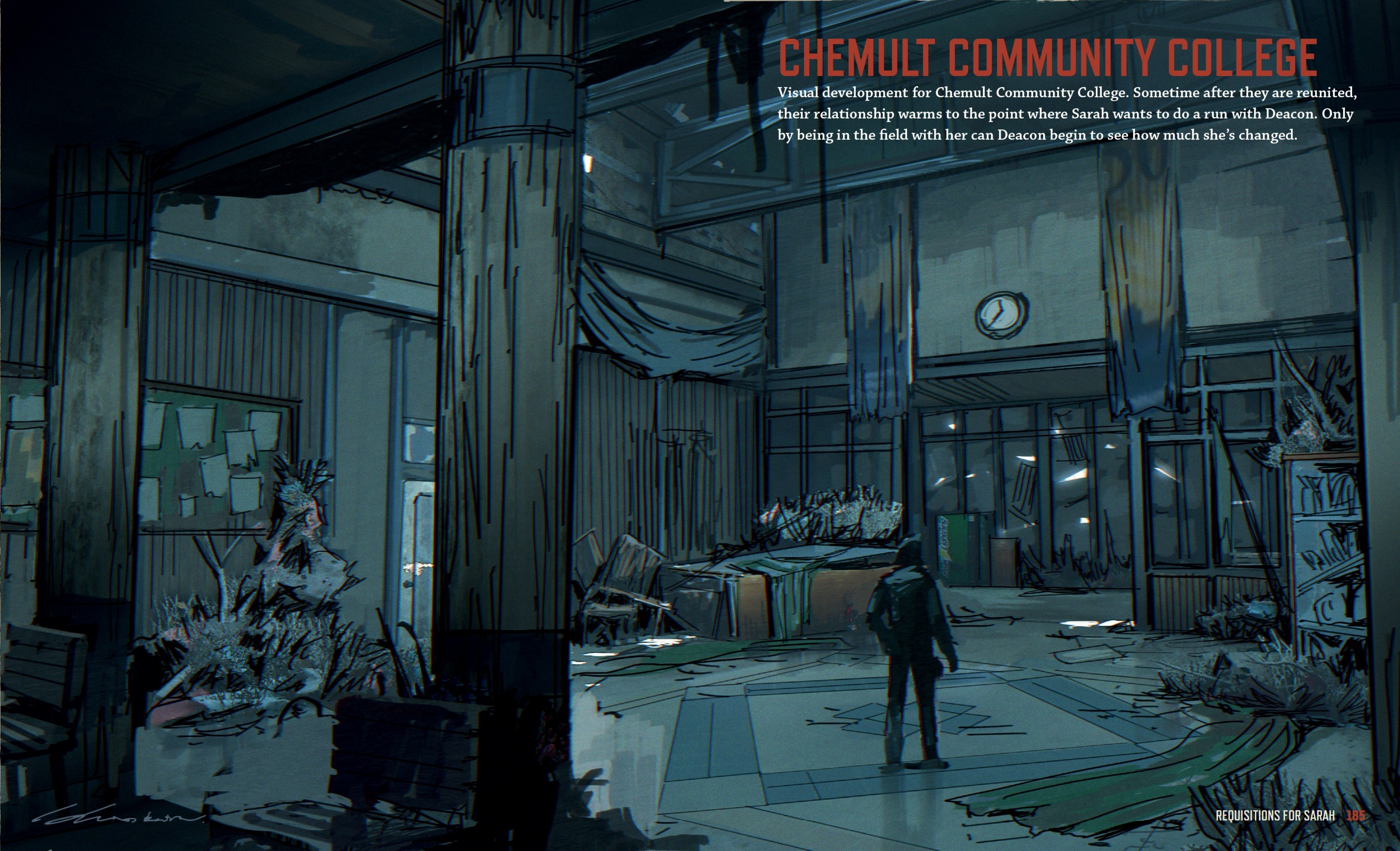
Unused gameplay storyboards showing Sarah shooting from the back of Deacon's bike.



STORYBOARD. Sarah rides with Deacon.

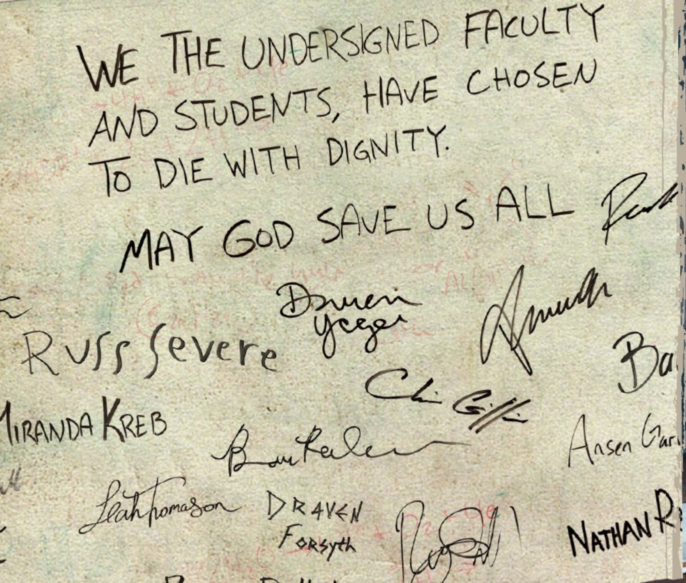






CHEMULT COMMUNITY COLLEGE

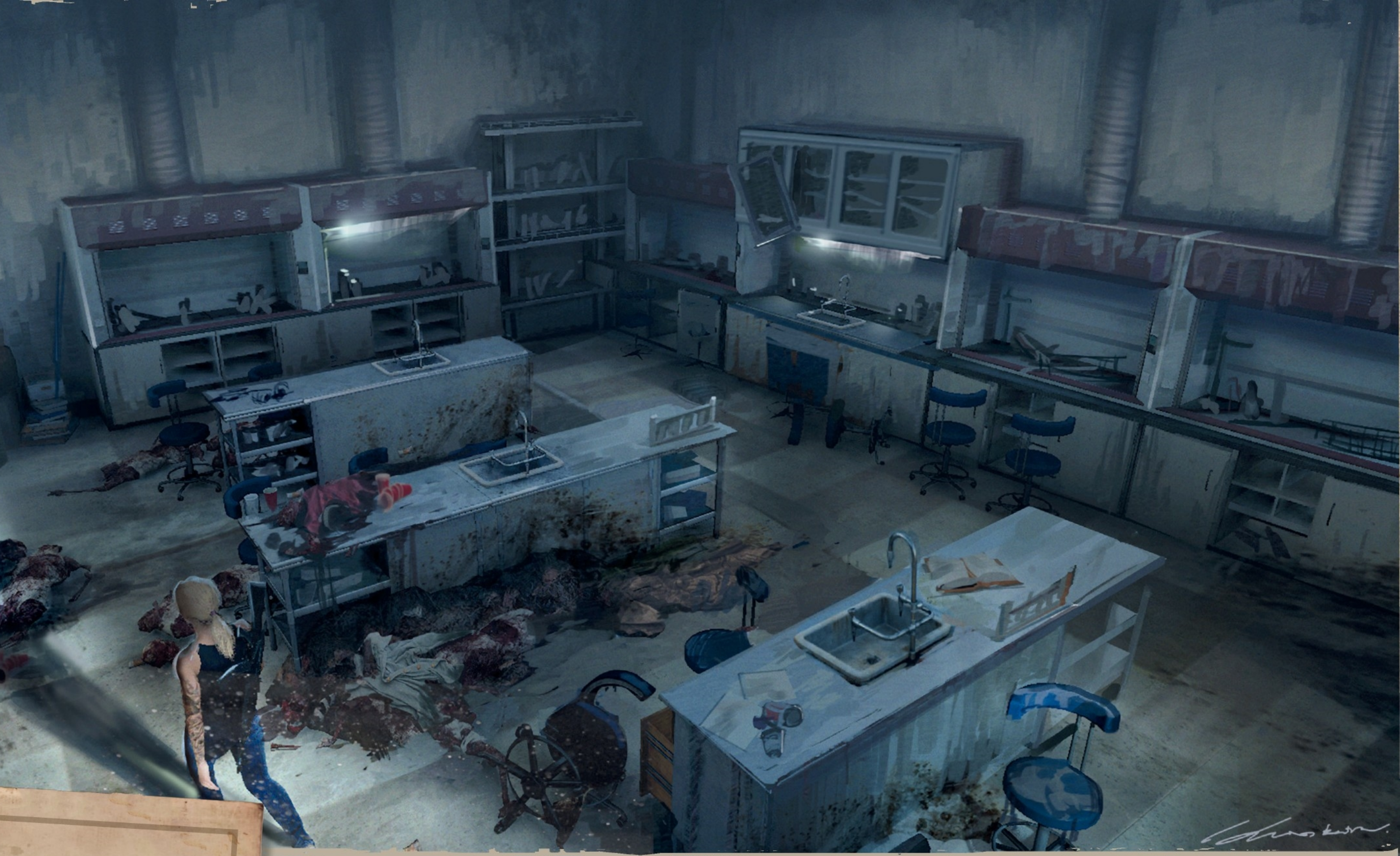
Visual development for Chemult Community College. Sometime after they are reunited, their relationship warms to the point where Sarah wants to do a run with Deacon. Only by being in the field with her can Deacon begin to see how much she's changed.

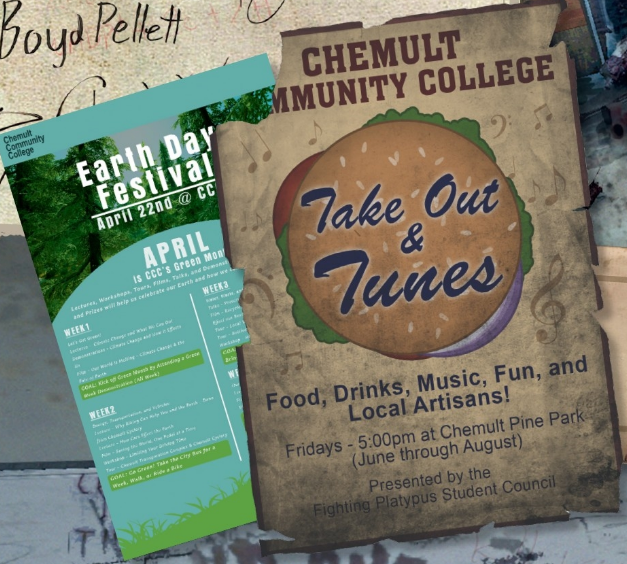


WE THE UNDERSIGNED FACULTY
AND STUDENTS, HAVE CHOSEN
TO DIE WITH DIGNITY.

MAY GOD SAVE US ALL

Darren Yeager
Russ Severe
MIRANDA KREB
Ansen Gar
Leah Thomason
DRAVEN FORSYTH
NATHAN R
"Prime"
Boyd Pellett





Chemult Community College

Earth Day
Festival
April 22nd @ CC

APRIL
is CCC's Green Mon

Lectures, Workshops, Tours, Films, Talks, and Demons
and Prizes will help us celebrate our Earth and how we c

WEEK1
Let's Get Green!
Lectures – Climate Change and What We Can Do!
Demonstrations – Climate Change and How it Effects Us
Film – Our World is Melting – Climate Change & the Fate of Earth
GOAL: Kick off Green Month by Attending a Green Week Demonstration (All Week)

WEEK2
Energy, Transportation, and Vehicles
Lecture – Why Biking Can Help You and the Earth – Dana from Chemult Cyclery
Lecture – How Cars Effect the Earth
Film – Saving the World, One Pedal at a Time
Workshop – Limiting Your Driving Time
Tour – Chemult Transportation Complex & Chemult Cyclery
GOAL: Go Green! Take the City Bus for a Week, Walk, or Ride a Bike

WEEK3

CHEMULT
MMUNITY COLLEGE

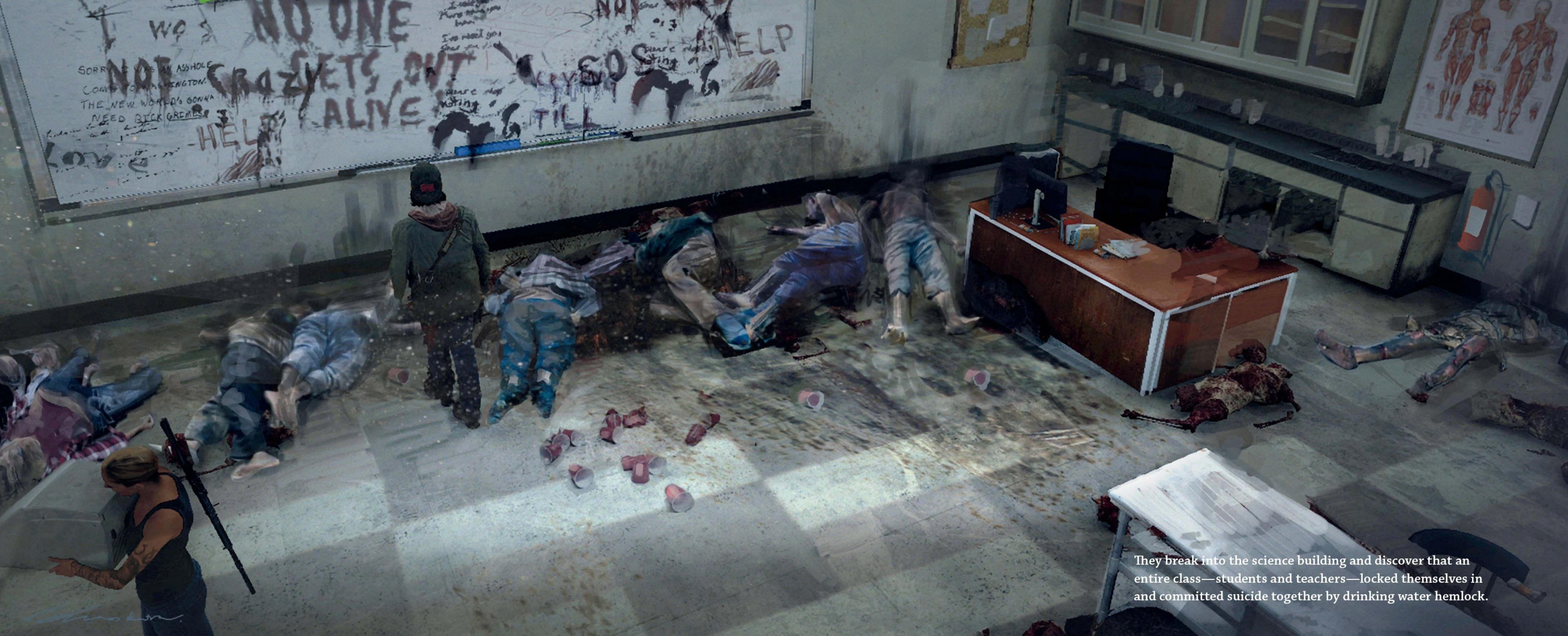
Take Out
&
Tunes

Food, Drinks, Music, Fun, and
Local Artisans!

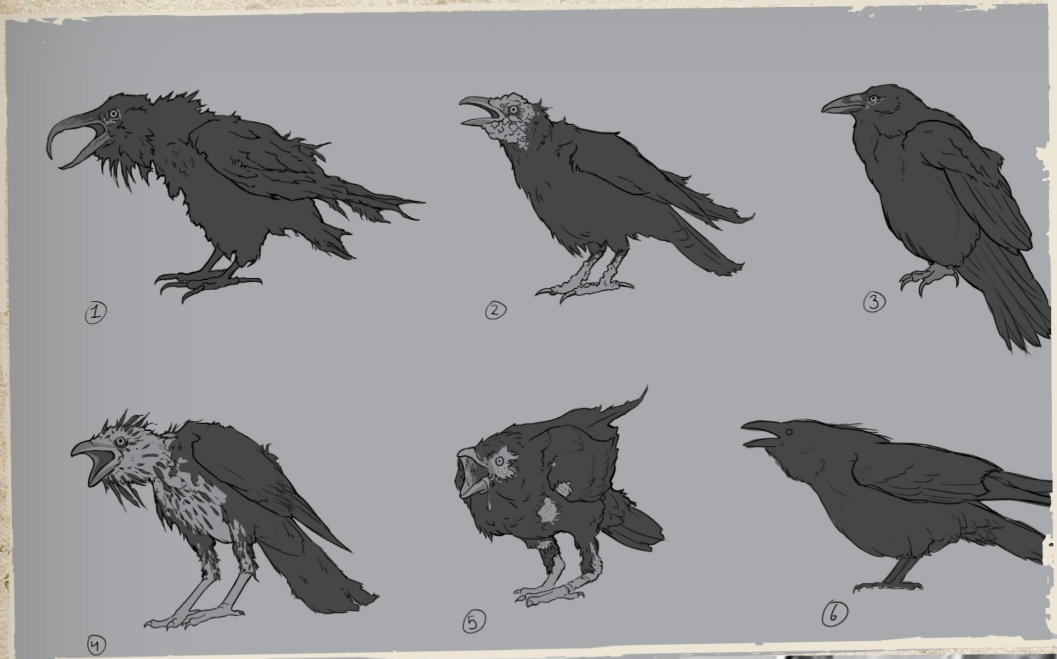
Fridays - 5:00pm at Chemult Pine Park
(June through August)

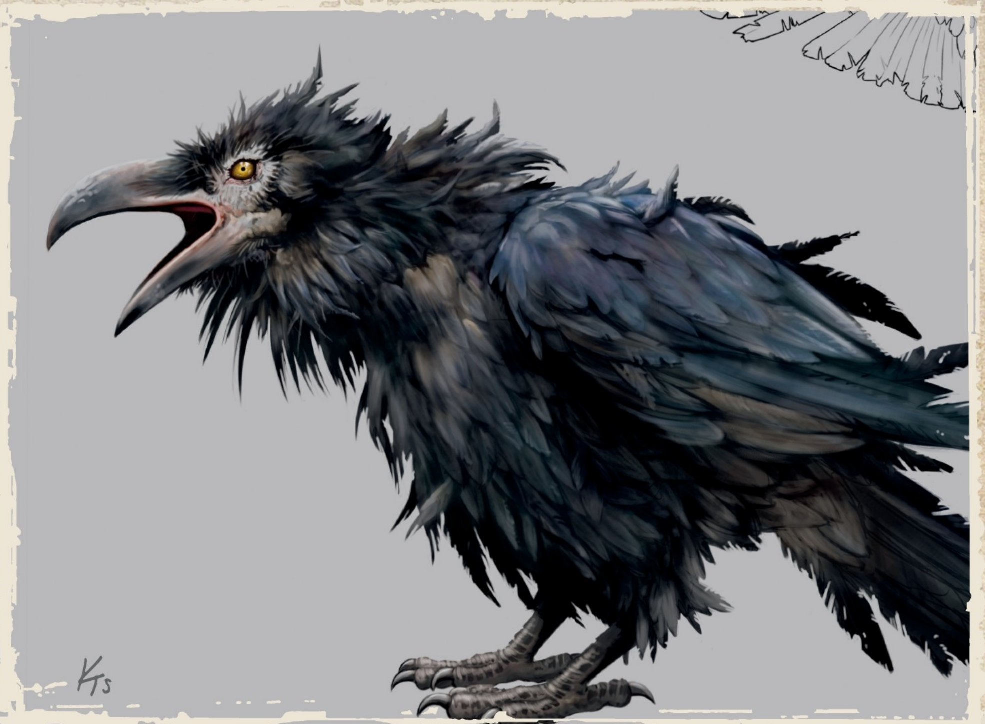
Presented by the
Fighting Platypus Student Council

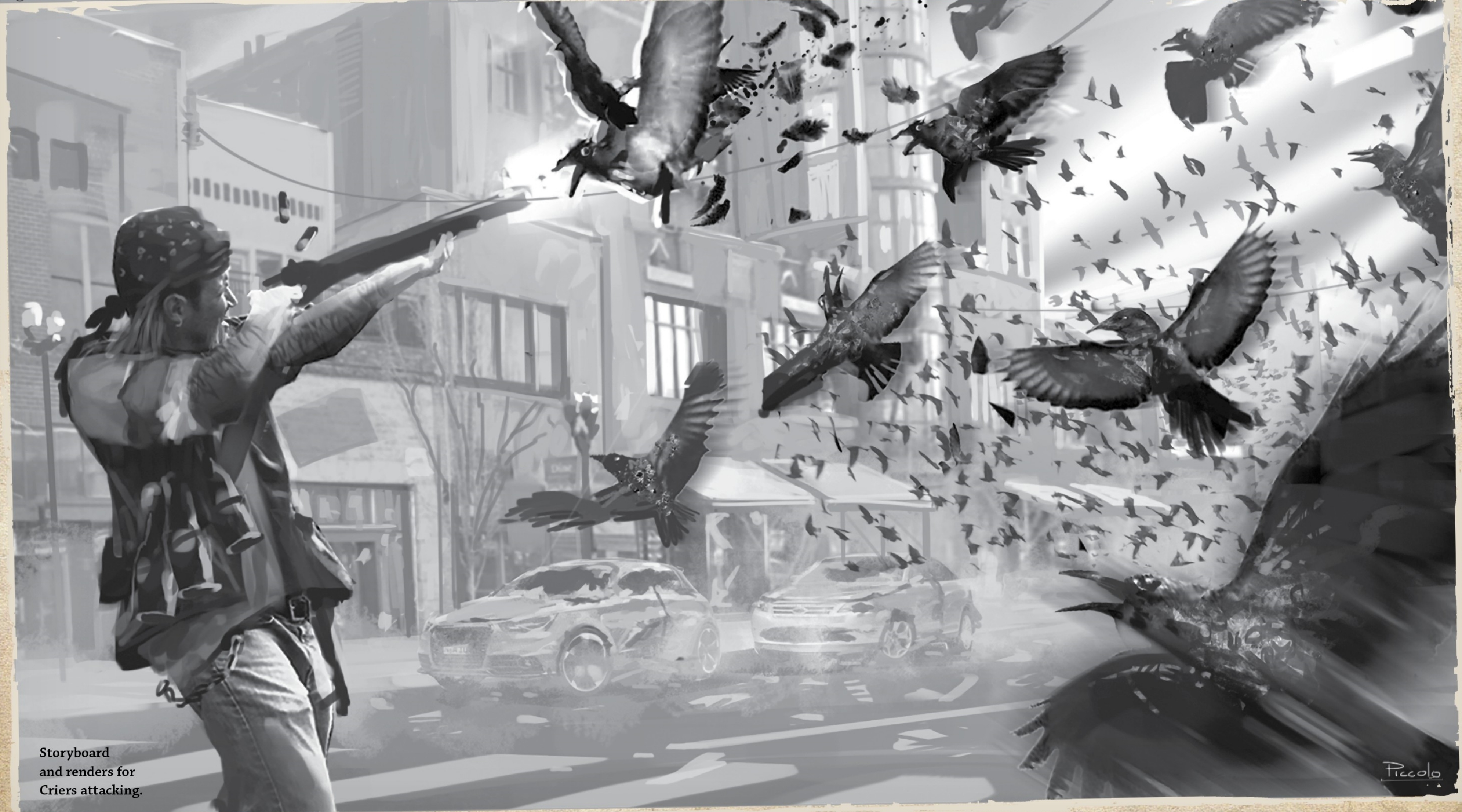
COLLECTIBLE: Flyers found at the college.


NO ONE GETS OUT ALIVE
NOT CRAZY
NOT CRAZY
HELP
HELP
SORRY I WAS AN ASSHOLE
THE NEW WORLD'S GONNA NEED RICK GRIMES
LOVE
THE MUSCULAR SYSTEM

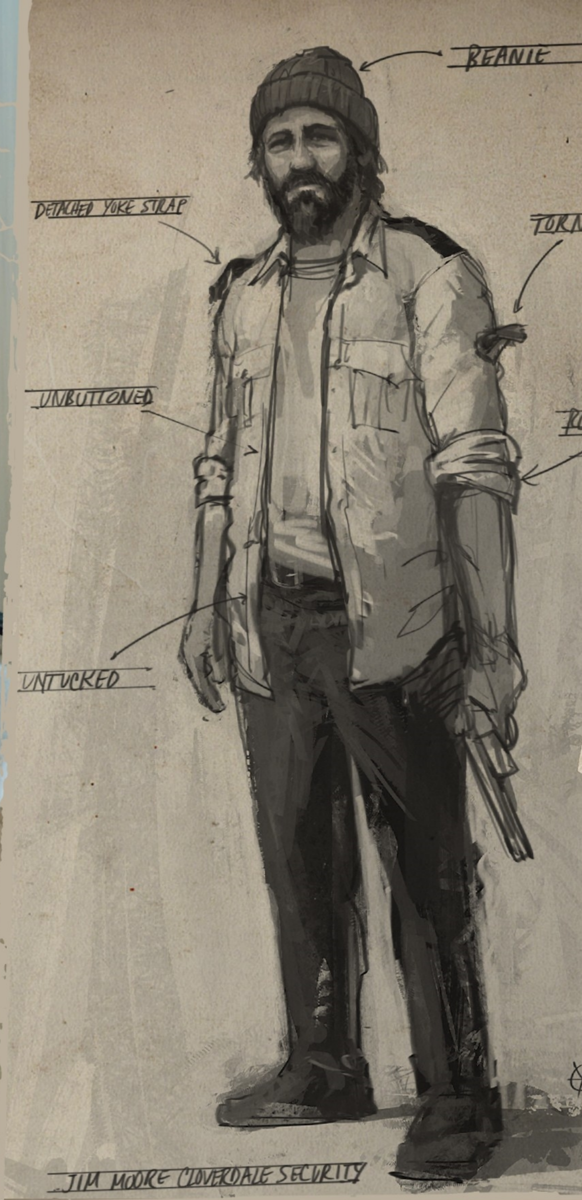
They break into the science building and discover that an entire class—students and teachers—locked themselves in and committed suicide together by drinking water hemlock.







Storyboard
and renders for
Criers attacking.


BEANIE
DETACHED YOKE STRAP
TORN PAT
UNBUTTONED
ROLLE
UNTUCKED
JIM MOORE CLOVERDALE SECURITY

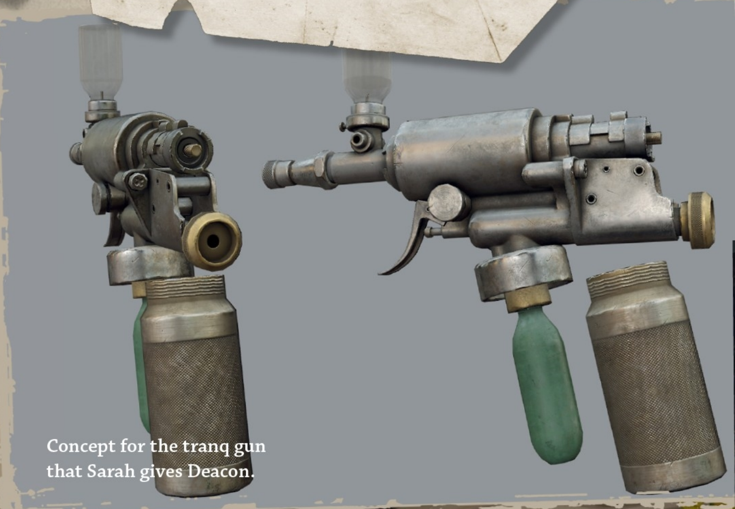
JIM MOORE

FROM HIS CASTING SHEET

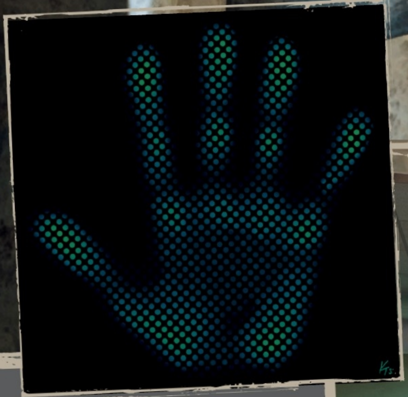
Male, thirties. Jim is the head of security at the Cloverdale Research facility in Iron Butte, the lab where Sarah works. One day while Deacon was picking Sarah up for lunch, Moore pulled a gun on Deacon, saying, "I have the right to use deadly force." Sarah intervened, to stop the situation from escalating.

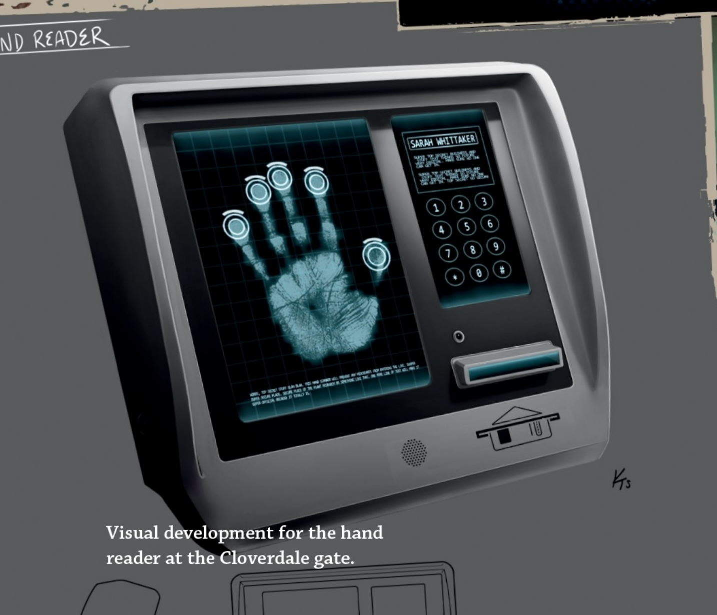
After the world ends, we discover that Moore and his men survived by killing almost everyone at the facility and turning it into a fortress that only had room for them.

When Sarah returns with Deacon to retrieve equipment she needs, she confronts him. His response to the murders? "We couldn't take the risk."

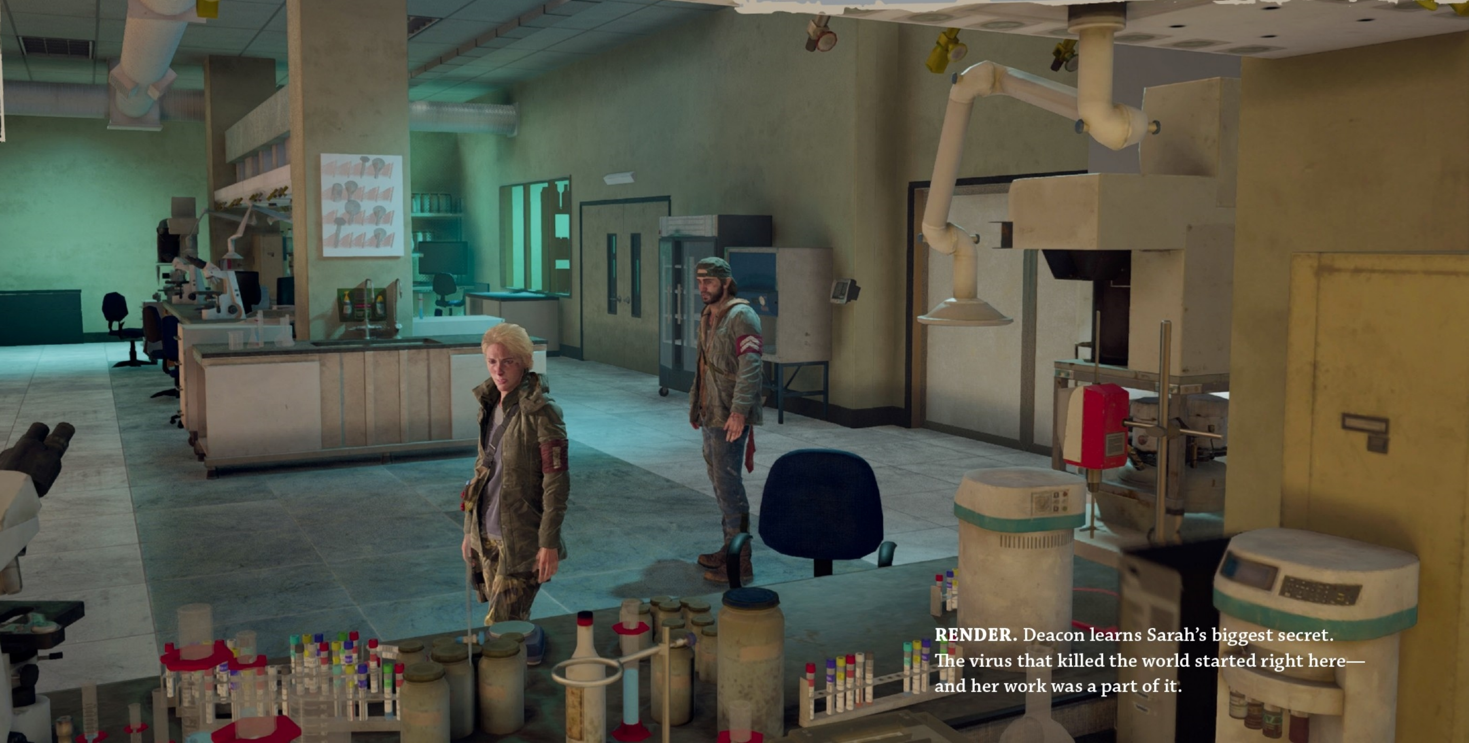


Concept for the tranq gun that Sarah gives Deacon.




ND READER
SARAH WHITTAKER

Visual development for the hand reader at the Cloverdale gate.



RENDER. Deacon learns Sarah's biggest secret. The virus that killed the world started right here—and her work was a part of it.

CONCEPT AND RENDERS. After learning Sarah's secret—and why she has literally been carrying the weight of the world on her shoulders—Deacon finally reconnects with Sarah.

HOLY WAR

EACH OF THE survivor encampments in *Days Gone* represents a different approach to restoring civilization. Copeland, the truther, calls for individual responsibility and freedom to live or die. Tucker, at the Hotsprings camp, is all about forced labor and ruling with an iron fist. Iron Mike is about democracy and the rule of law. For Colonel Garret it's about military discipline.

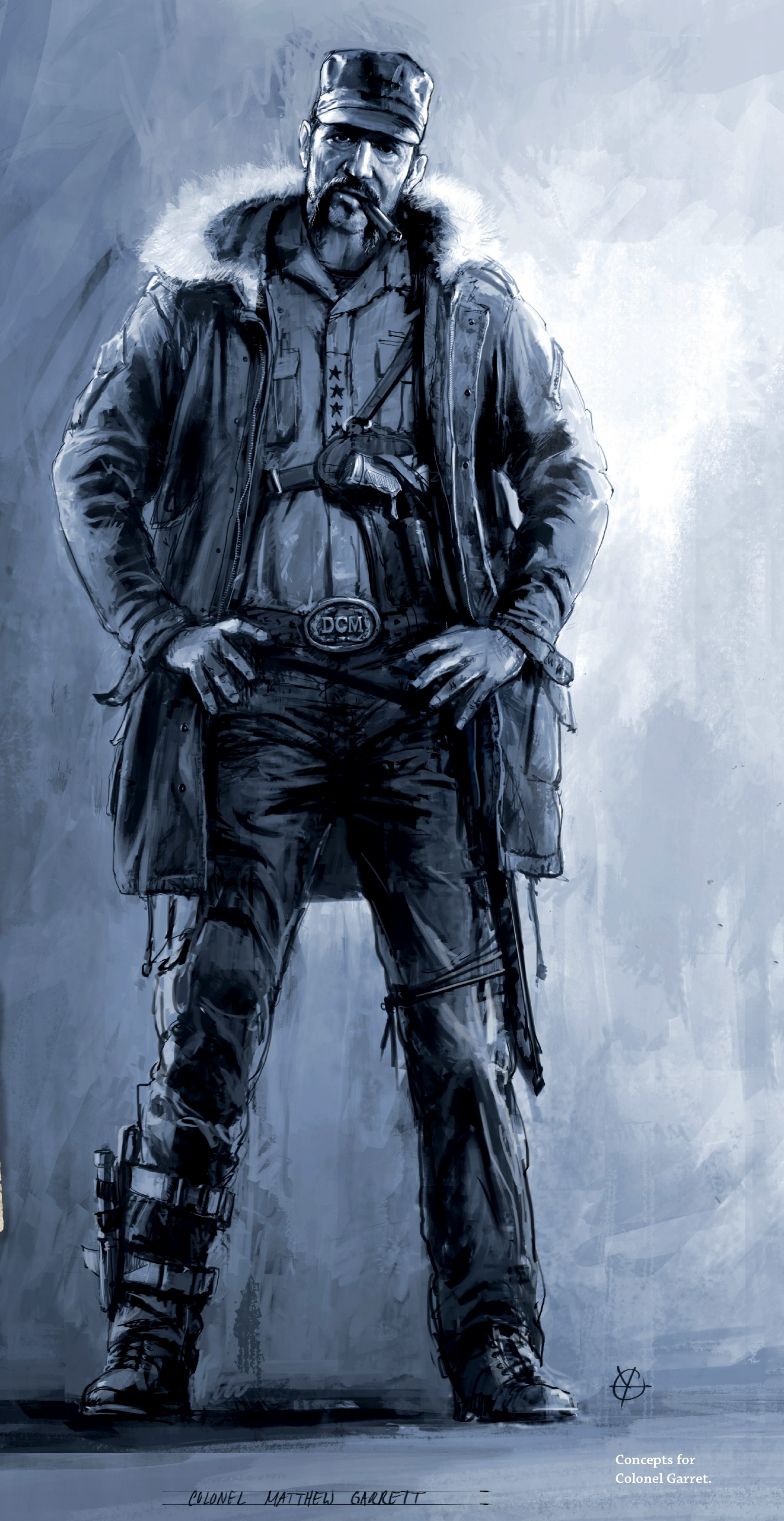
Early in the story it was made clear that Deacon once served in the military and that he hated every minute of it. For Deacon, becoming a member of an outlaw motorcycle club was all about rebelling against authority. He craved the freedom of the open road, the freedom to do what he wanted. Thus, his willingness to join the Militia, to put himself under the thumb of a man like the Colonel, demonstrates the lengths he's willing to go to first to find Sarah, then to be with her. While Deacon may not like what the Militia stands for, Sarah has a different viewpoint: "It's utter chaos out here. We need the order and discipline or we're not gonna make it." In the Freaker apocalypse, she may not be wrong.

COLONEL MATTHEW GARRET

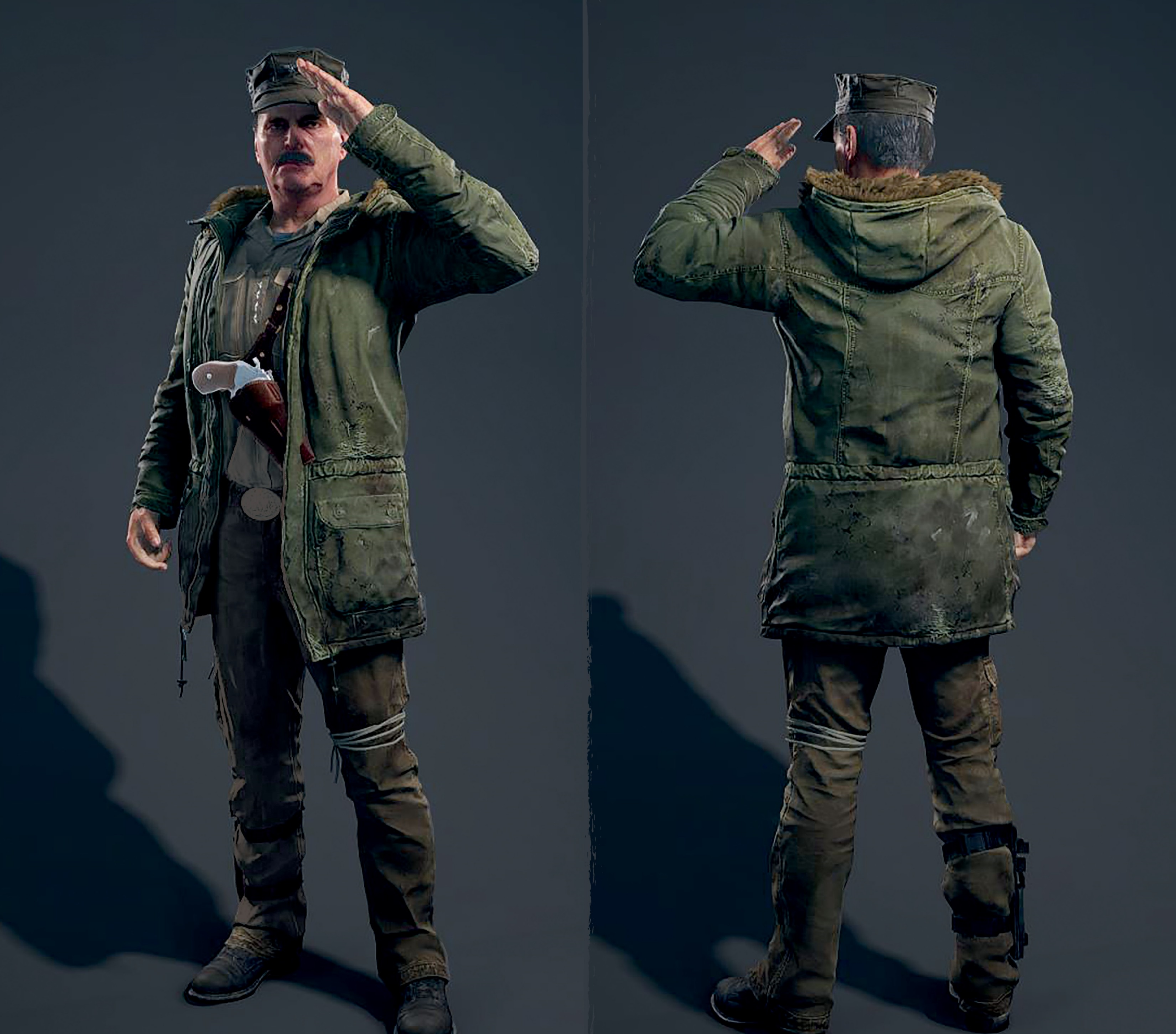
FROM HIS CASTING SHEET

Male, white, fifties but looks older. The Colonel is the charismatic leader of the Deschutes County Militia, a strange hybrid of militaristic discipline and an almost mystical interpretation of the Old Testament.

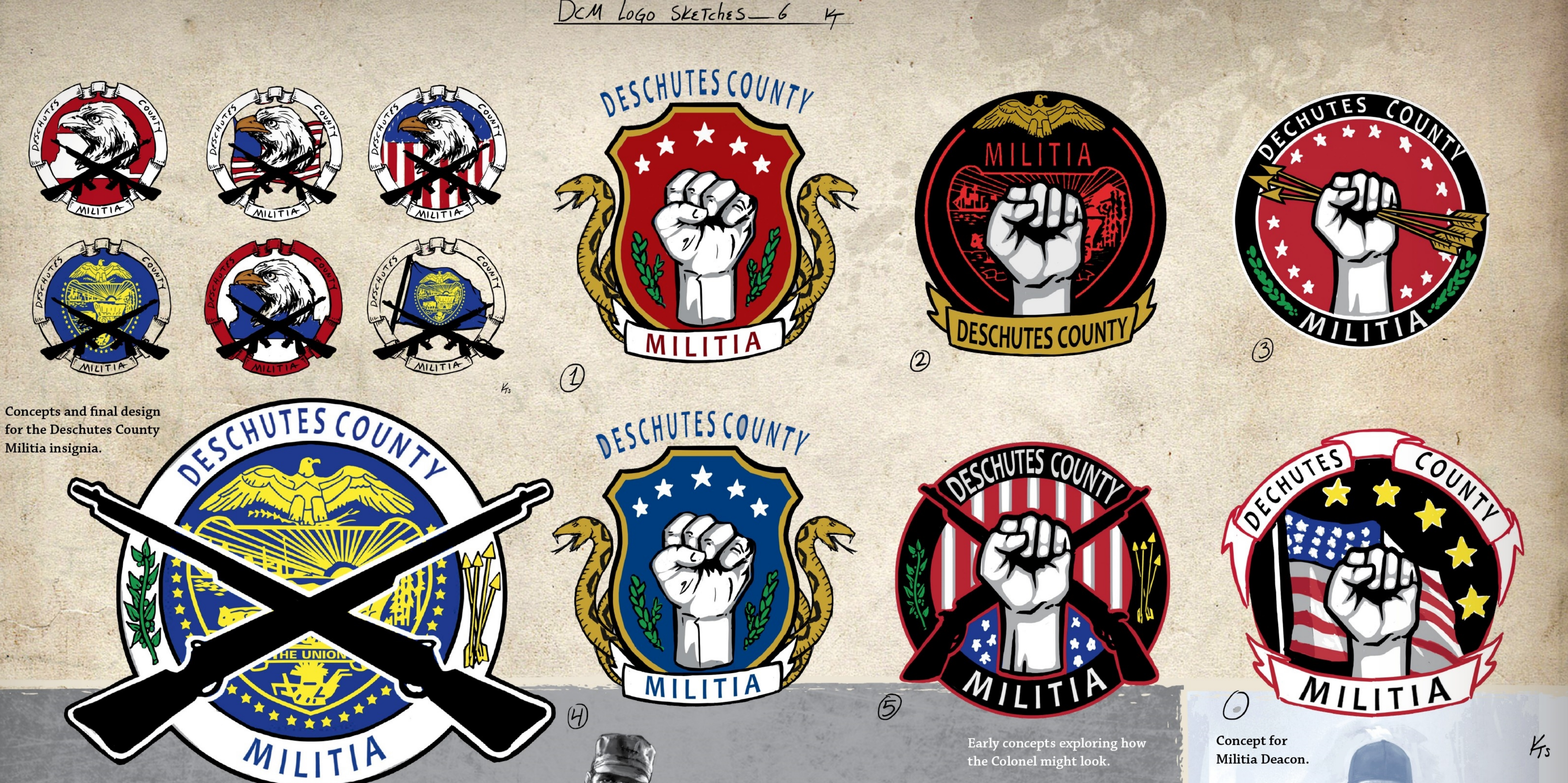
A vet and former addict, he spent the last couple of decades warning his "God's Army" revival movement that the end was coming. Because members were told to prepare and gather around him in the wilderness, they were one of the few groups to survive. His aura of authority and strong leadership skills helped him build an army, but will that army survive as he slowly descends into madness? Though his hat bears the rank of general, in reality, he was never an officer, let alone a colonel.



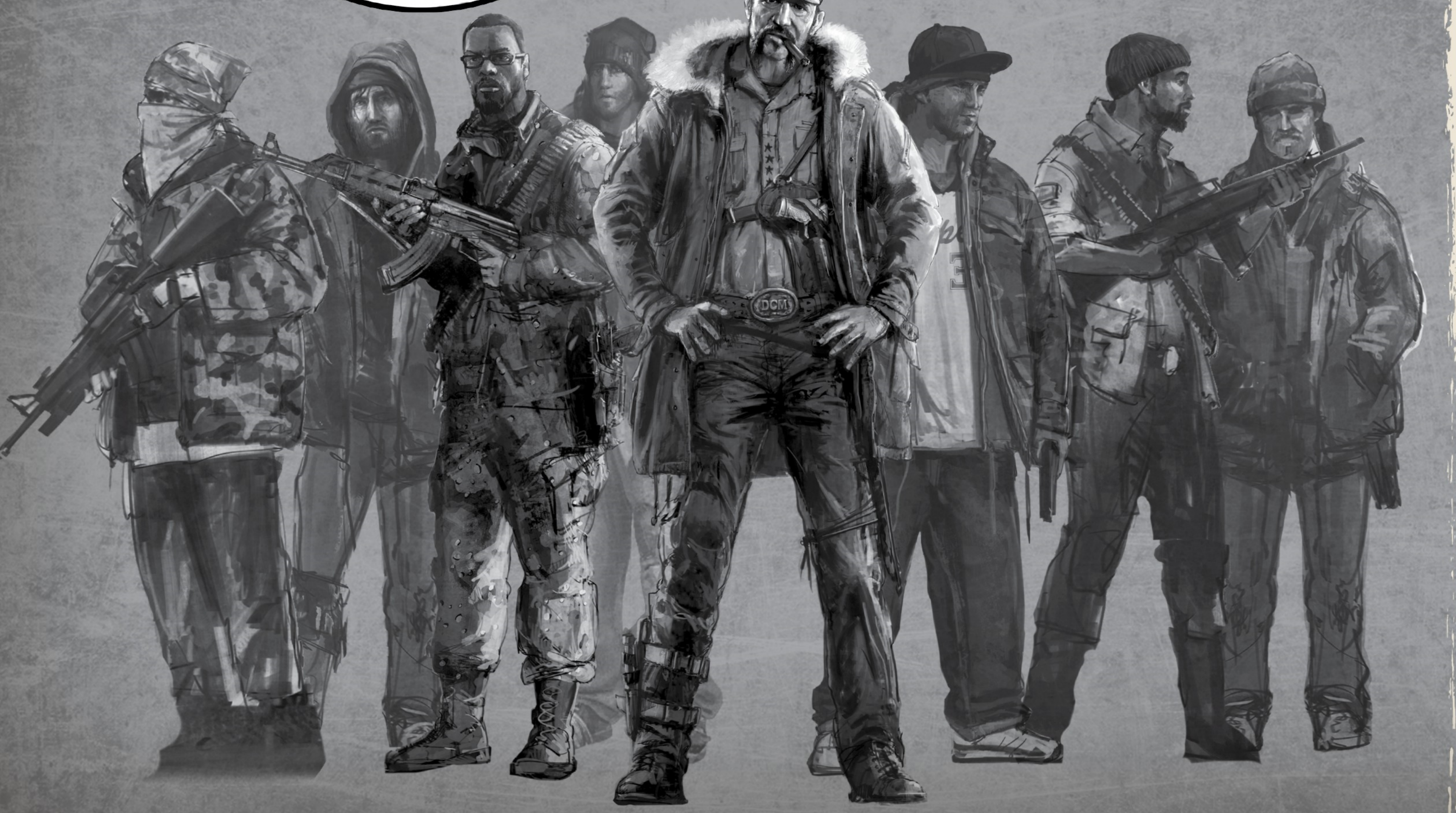
Concepts for Colonel Garret.



Final render.

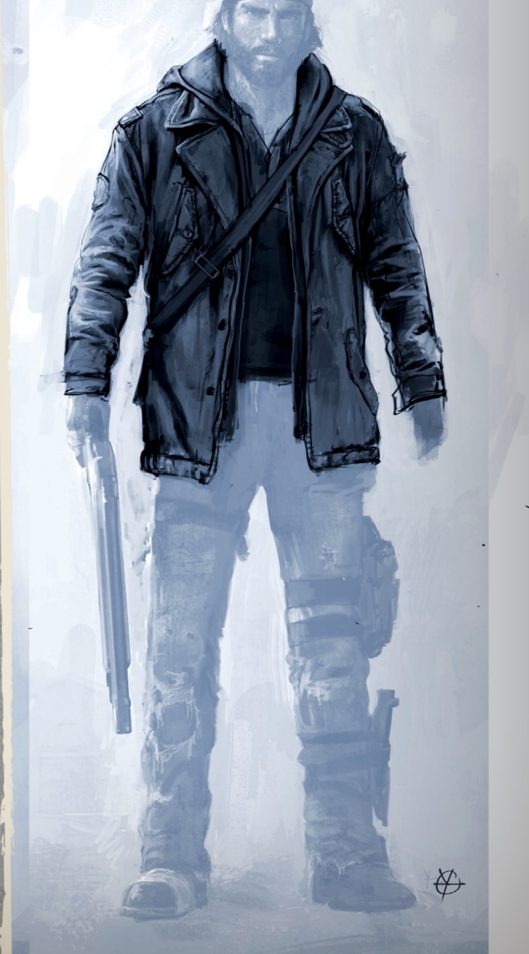

DCM LOGO SKETCHES — 6 KT
DESCHUTES COUNTY
MILITIA
①
②
③
④
⑤
⓪
DECHUTES COUNTY
THE UNION
KTS

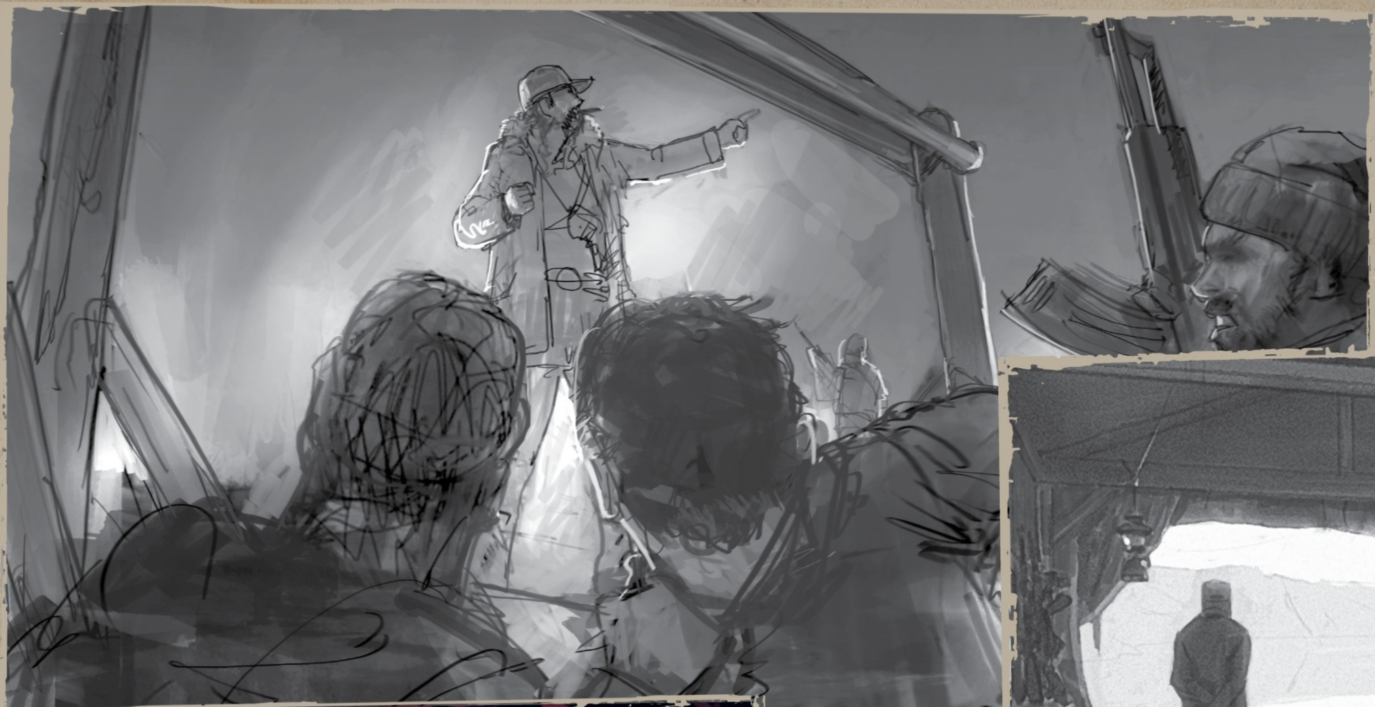
Concepts and final design for the Deschutes County Militia insignia.



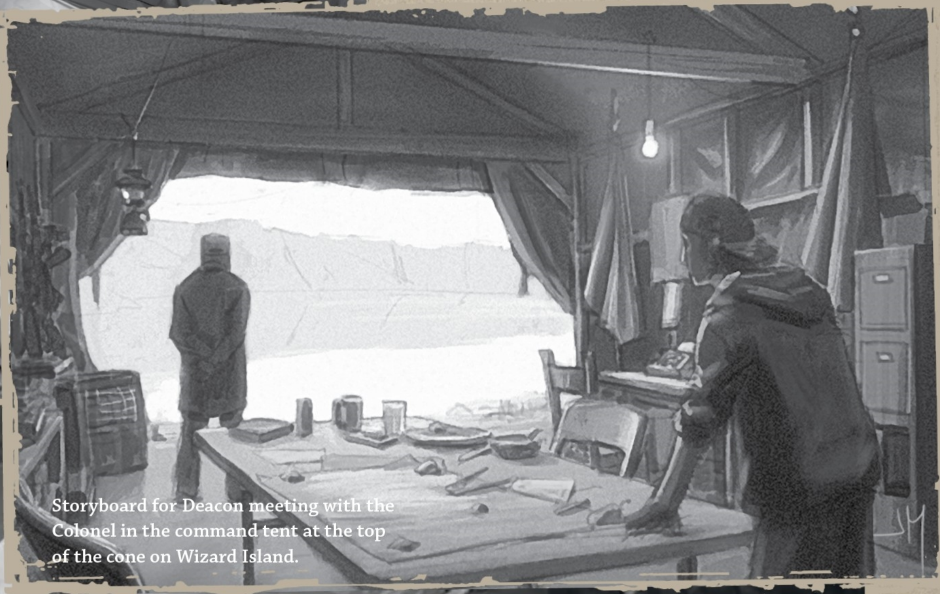
Early concepts exploring how the Colonel might look.

Concept for Militia Deacon.

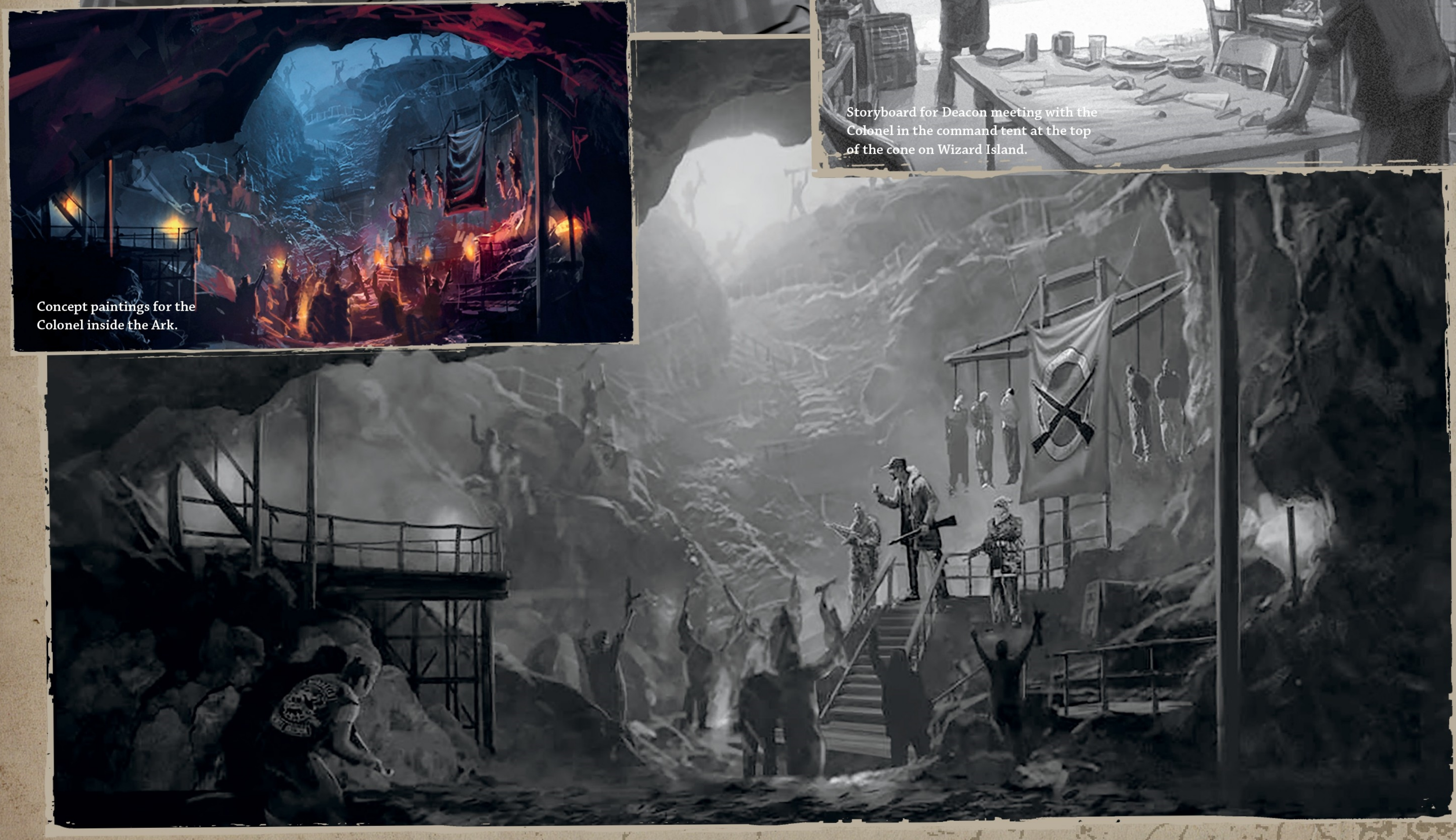




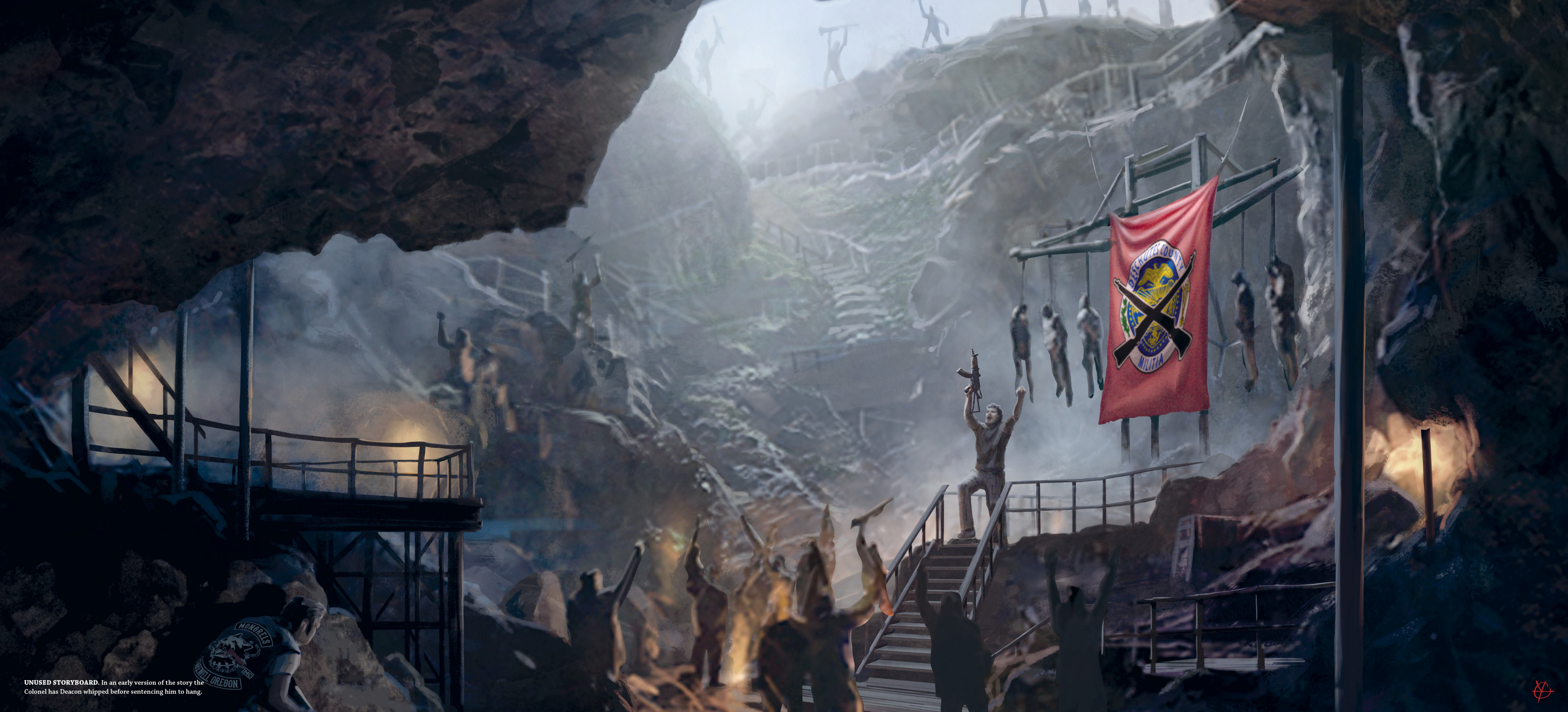
Concept for the Colonel's "Speeches on the Mount"—a series of fire and brimstone speeches the Colonel delivers while Deacon is with the Militia on Wizard Island.



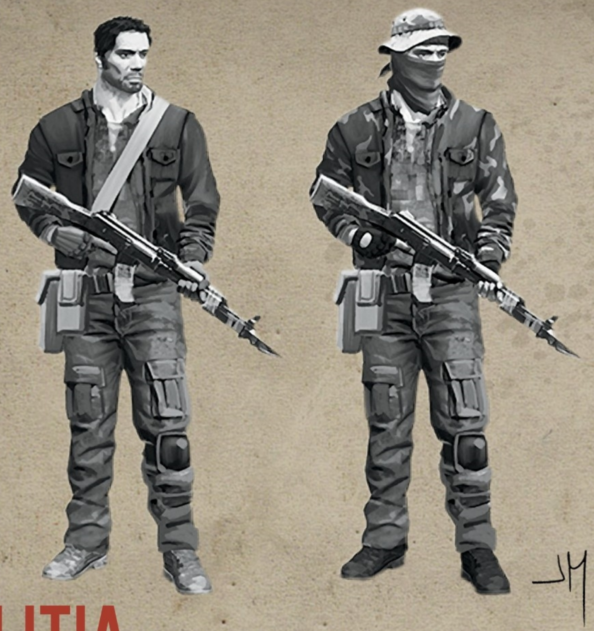
Storyboard for Deacon meeting with the Colonel in the command tent at the top of the cone on Wizard Island.



Concept paintings for the Colonel inside the Ark.

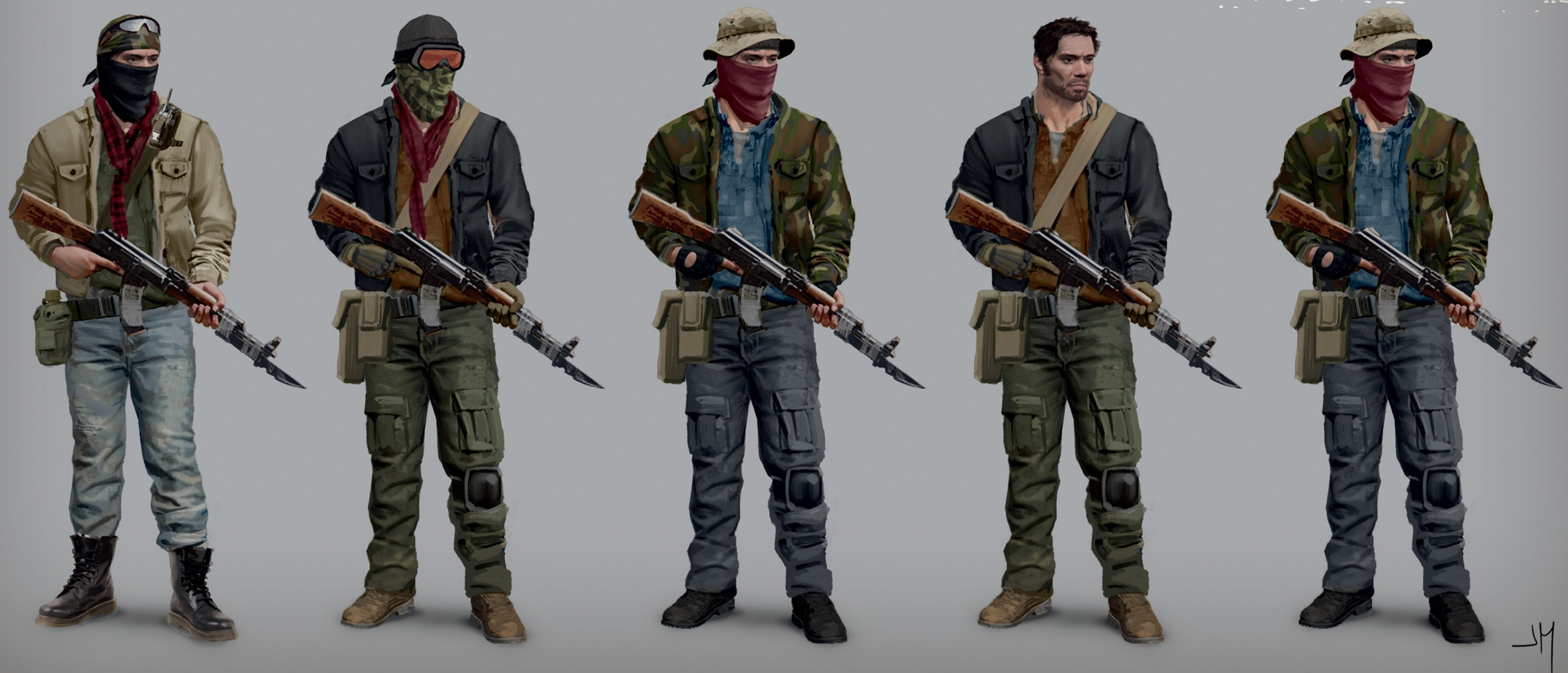

DESCHUTES COUNTY
MILITIA
MONGRELS
FAREWELL OREGON
MC

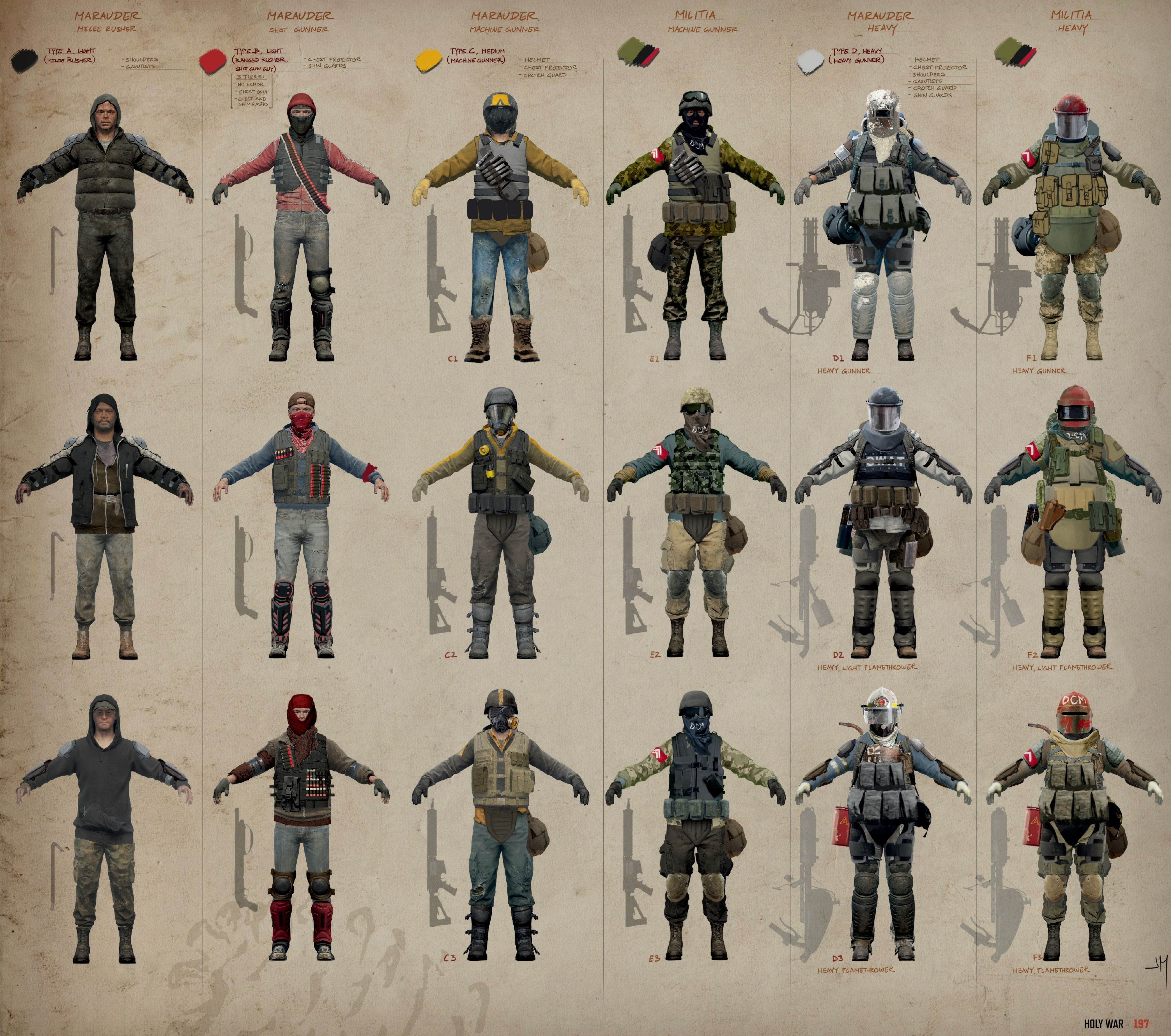
UNUSED STORYBOARD. In an early version of the story the Colonel has Deacon whipped before sentencing him to hang.



MILITIA

Concepts and renders for the Militia.




MARAUDER
MELEE RUSHER
TYPE A, LIGHT
(MELEE RUSHER)
- SHOULDERS
- GAUNTLETS
MARAUDER
SHOT GUNNER
TYPE B, LIGHT
(RANGED RUSHER, SHOTGUN GUY)
3 TIERS:
- NO ARMOR
- CHEST ONLY
- CHEST AND SHIN GUARDS
- CHEST PROTECTOR
- SHIN GUARDS
MARAUDER
MACHINE GUNNER
TYPE C, MEDIUM
(MACHINE GUNNER)
- HELMET
- CHEST PROTECTOR
- CROTCH GUARD
MILITIA
MACHINE GUNNER
MARAUDER
HEAVY
TYPE D, HEAVY
(HEAVY GUNNER)
- HELMET
- CHEST PROTECTOR
- SHOULDERS
- GAUNTLETS
- CROTCH GUARD
- SHIN GUARDS
MILITIA
HEAVY
C1
E1
D1
HEAVY GUNNER
F1
HEAVY GUNNER
C2
E2
D2
HEAVY, LIGHT FLAMETHROWER
F2
HEAVY, LIGHT FLAMETHROWER
C3
E3
D3
HEAVY, FLAMETHROWER
F3
HEAVY, FLAMETHROWER

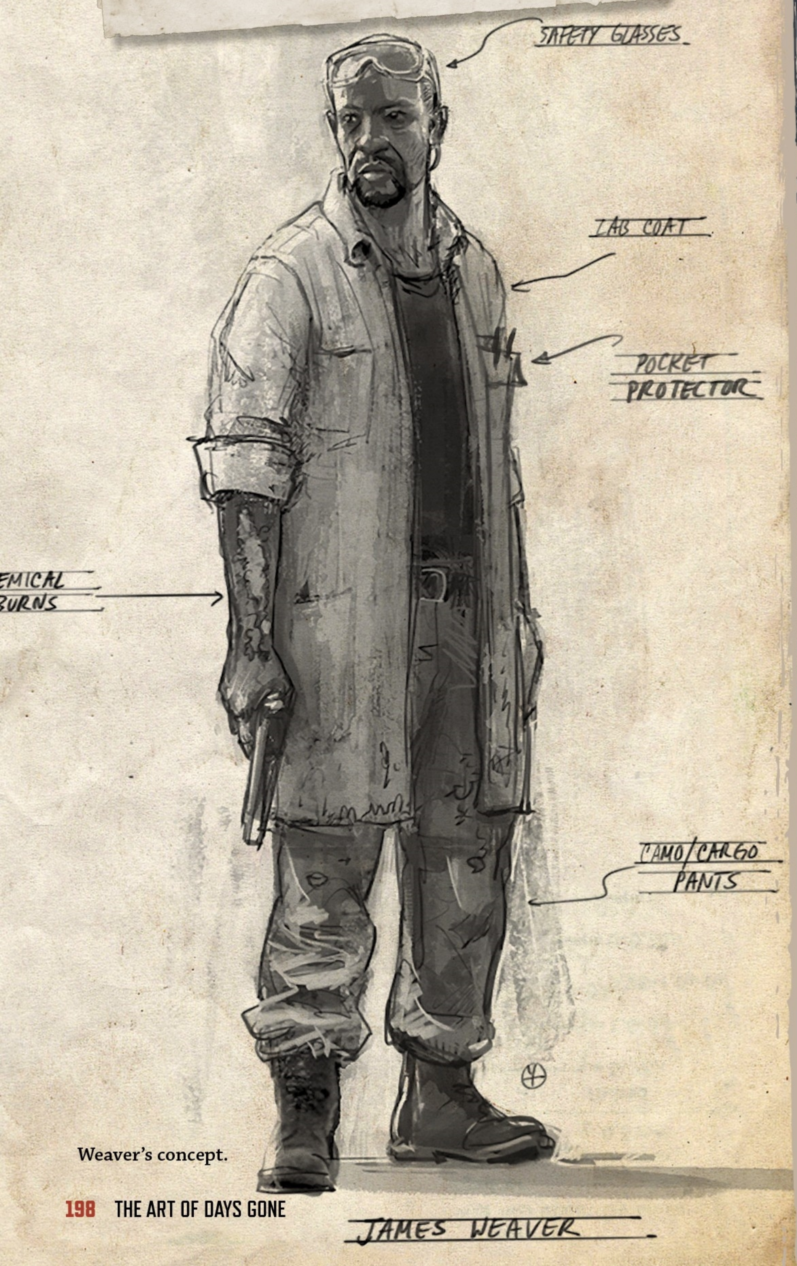
JAMES WEAVER

FROM HIS CASTING SHEET

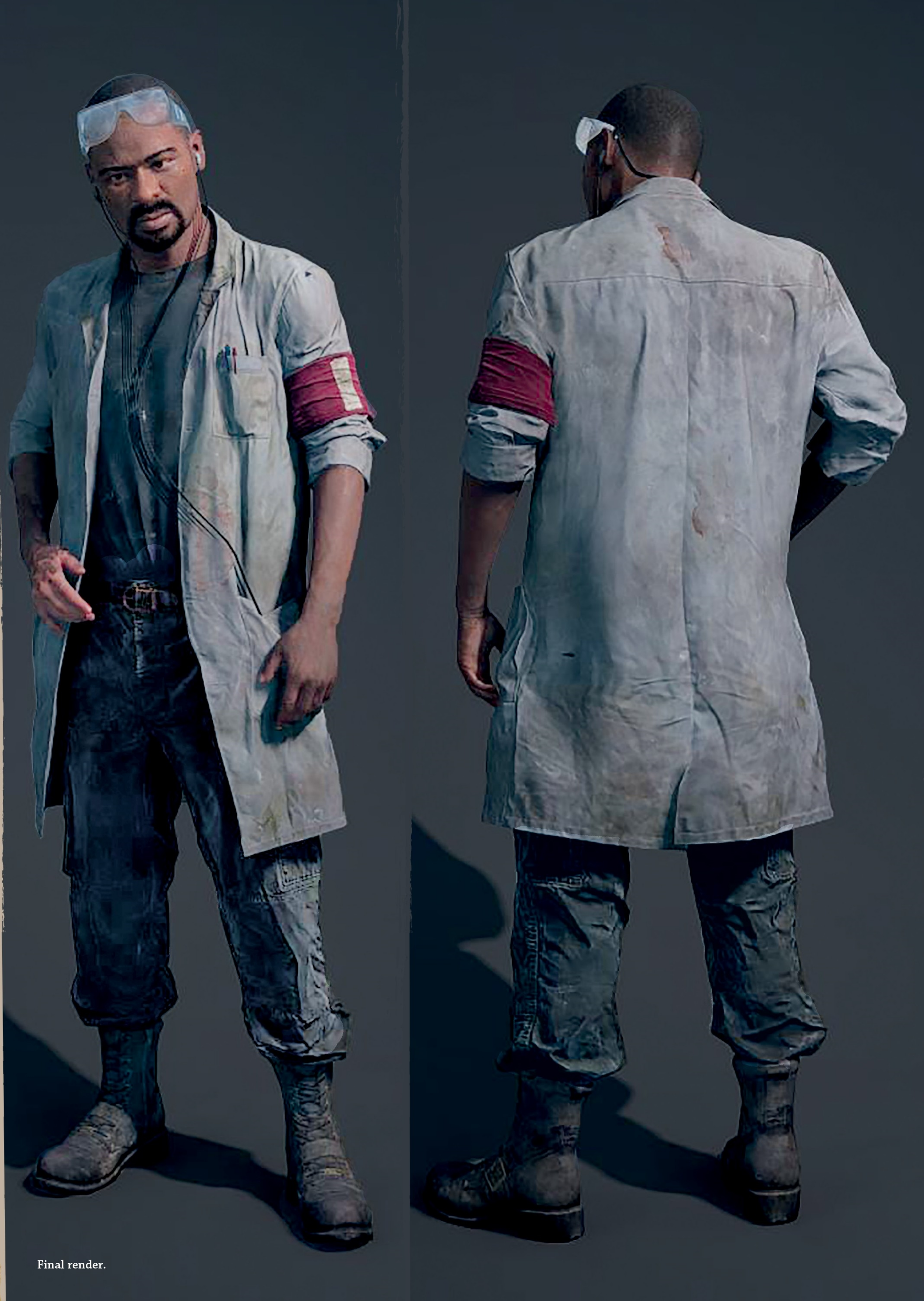
Thirties, black, male, medium build. Weaver grew up on the northeast side of Portland, a poor kid in a rough neighborhood who learned to fight at an early age. Tough but also book smart, Weaver earned a scholarship to MIT, where he obtained a degree in chemistry, graduating with honors. When the world ended, he was working as a chemical engineer at a firm in Portland. He was the only member of his family that made it out of the city alive.

Weaver is now a member of the Militia and is working hard on a chemical weapon that can be used against Freaker Hordes. With Deacon's help, Weaver makes a napalm Molotov that proves quite effective.

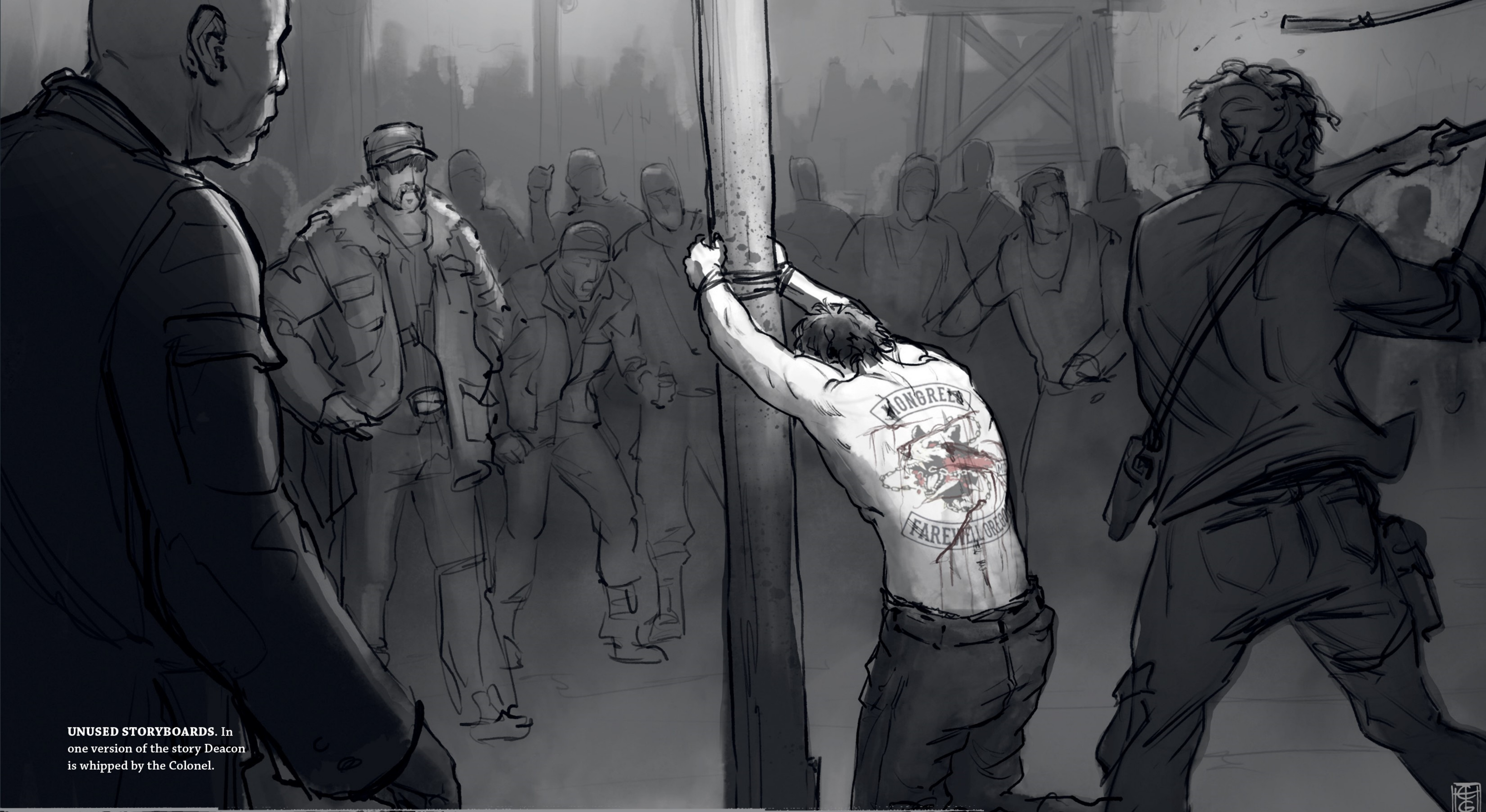
Weaver is attracted to Sarah, and at first Deacon wonders if the two are together.



Weaver's concept.

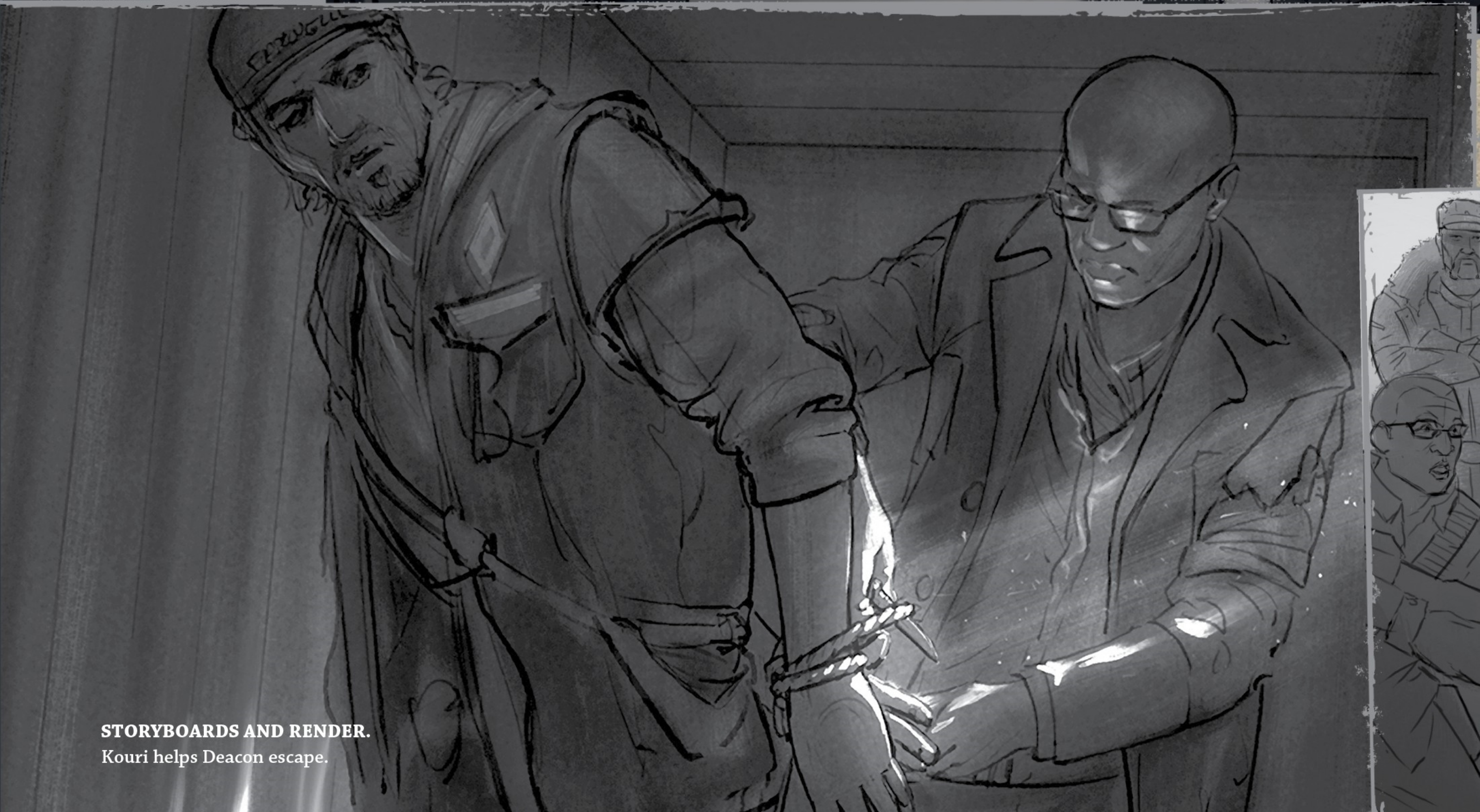


Final render.

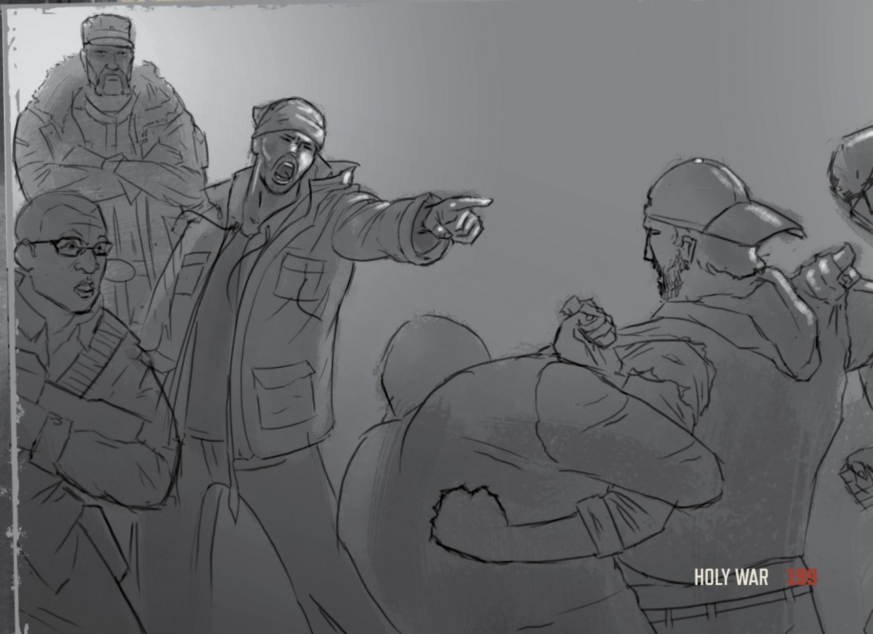


UNUSED STORYBOARDS. In one version of the story Deacon is whipped by the Colonel.

STORYBOARD. Skizzo shows up as a Militia recruit and confronts Deacon, accusing him of being a liar and traitor.



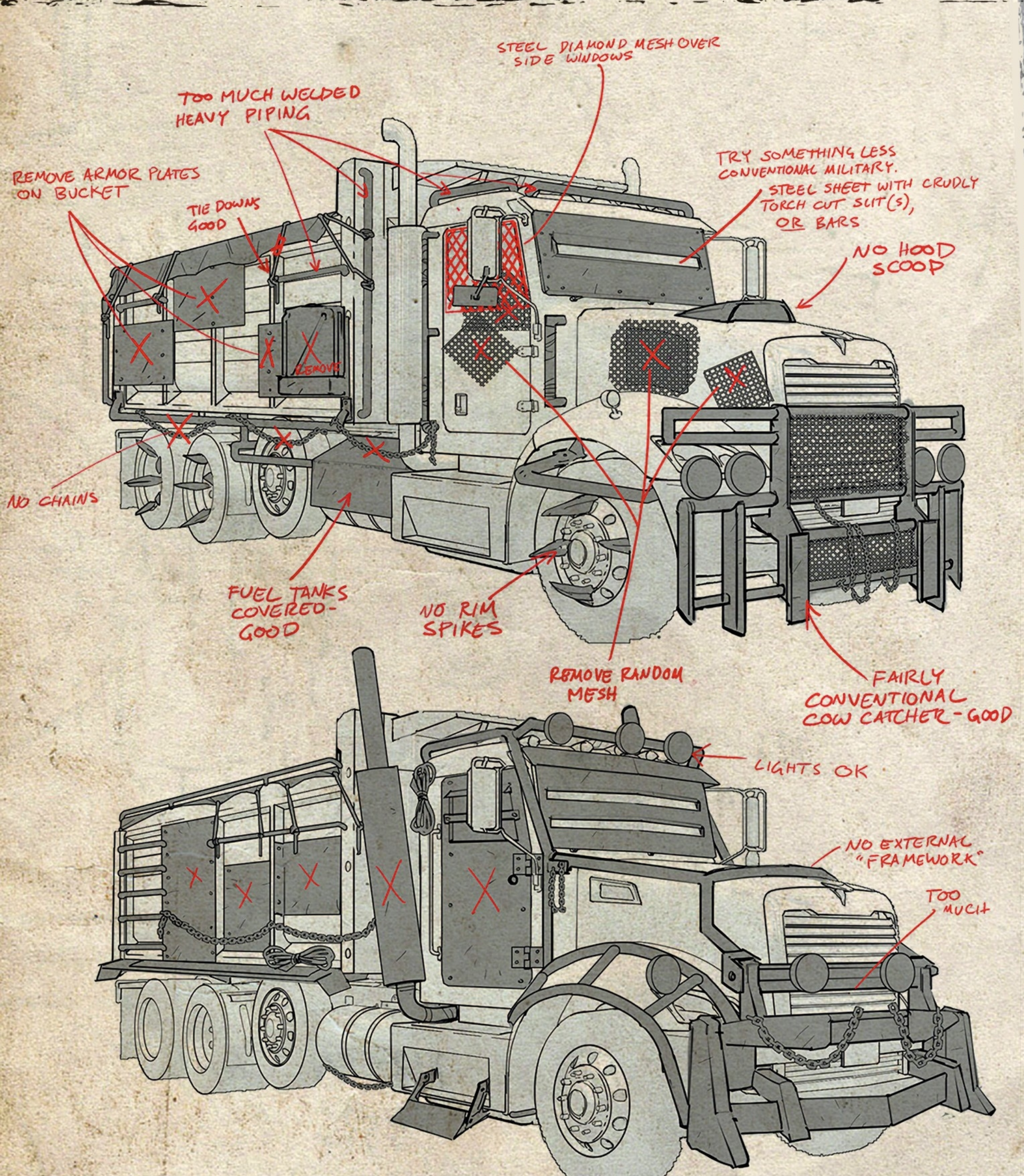
STORYBOARDS AND RENDER. Kouri helps Deacon escape.



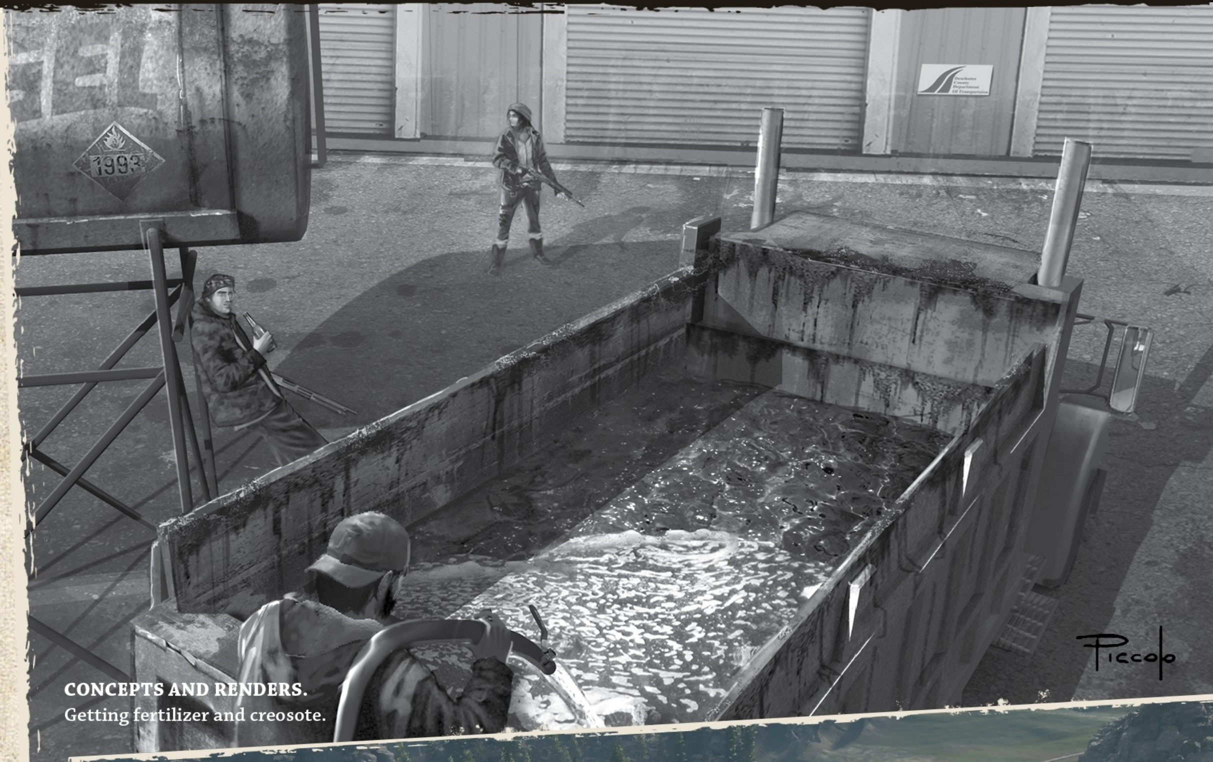
AFTERMATH

THE FINAL ASSAULT on Wizard Island was titled “Long Road Home” throughout production because that idea summed up not just Deacon’s struggles—his journey back to Lost Lake, his fight to destroy the Militia, his efforts to be reunited with Sarah—but an important theme of the game: the struggle to live has to be more than just a struggle to survive. Getting “home,” however we want to define it, has to be our most important goal, or what does any of it matter? And if it’s worth reaching, it’s worth fighting to get there.

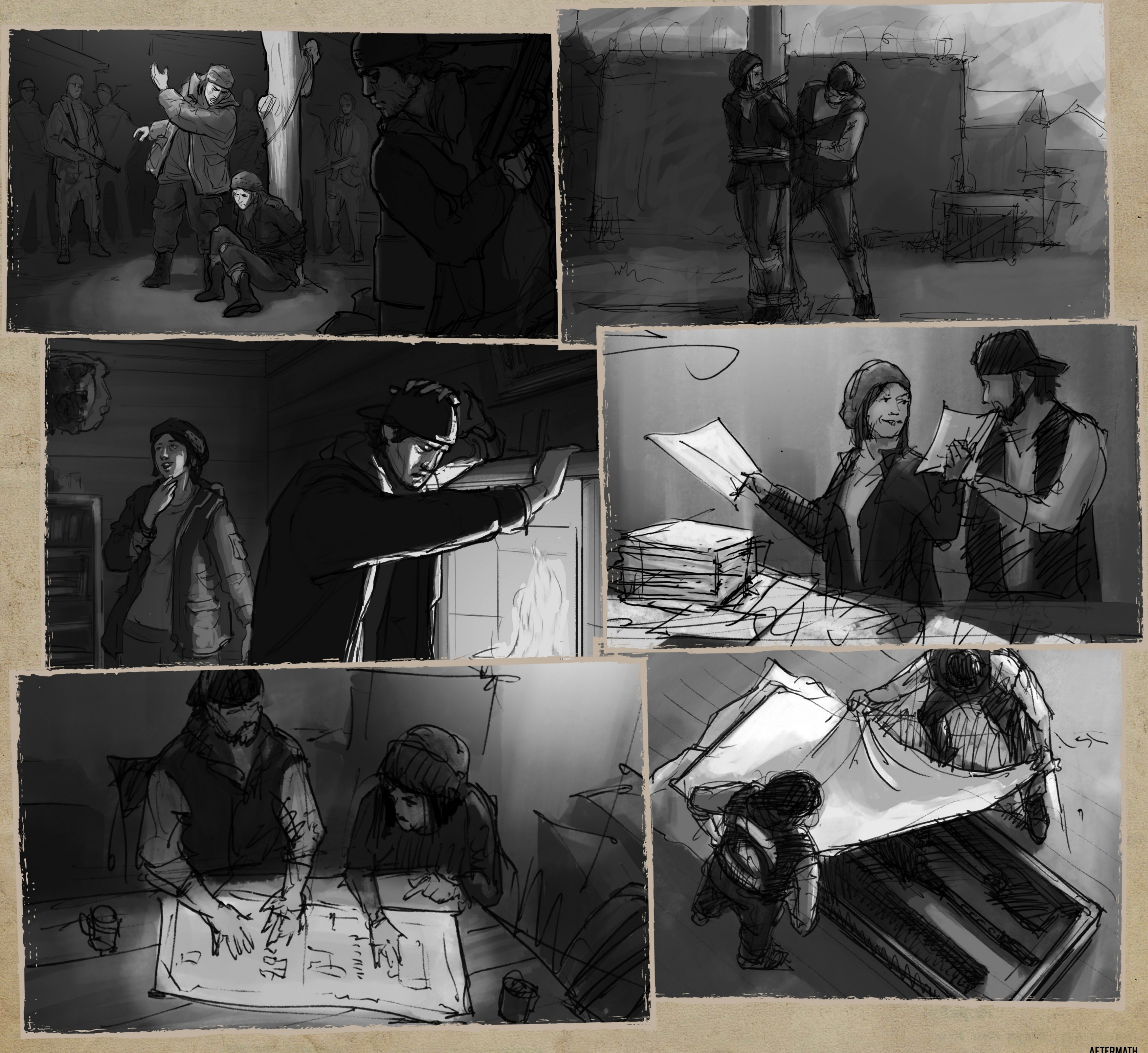
And it’s a good thing that fighting is something Deacon is very good at. He fights off massive Hordes so he can build “the world’s biggest bomb”—a fertilizer truck bomb that he and Boozer drive down the Militia’s throat to blow open the gates to Wizard Island. He fights his way through the Island’s fortifications, through the Colonel’s Ark, and through what seems like the entire Militia. This is the part of the game where things blow up, and they blow up good. Nothing will stop Deacon from reaching the woman he loves.

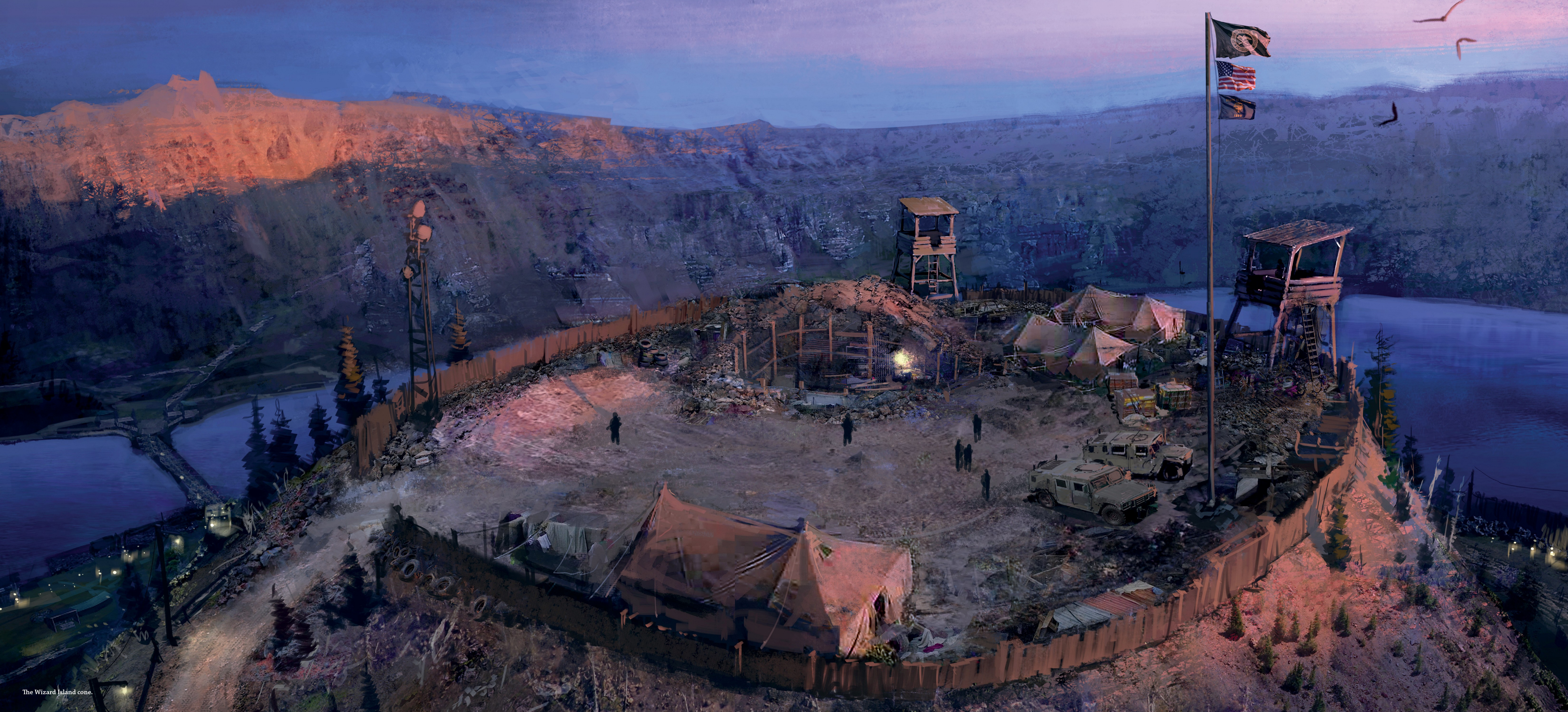

STEEL DIAMOND MESH OVER SIDE WINDOWS
TOO MUCH WELDED HEAVY PIPING
REMOVE ARMOR PLATES ON BUCKET
TIE DOWNS GOOD
REMOVE
TRY SOMETHING LESS CONVENTIONAL MILITARY.
STEEL SHEET WITH CRUDLY TORCH CUT SLIT(S), OR BARS
NO HOOD SCOOP
NO CHAINS
FUEL TANKS COVERED- GOOD
NO RIM SPIKES
REMOVE RANDOM MESH
FAIRLY CONVENTIONAL COW CATCHER - GOOD
LIGHTS OK
NO EXTERNAL “FRAMEWORK”
TOO MUCH

Concept and render of the dump truck.

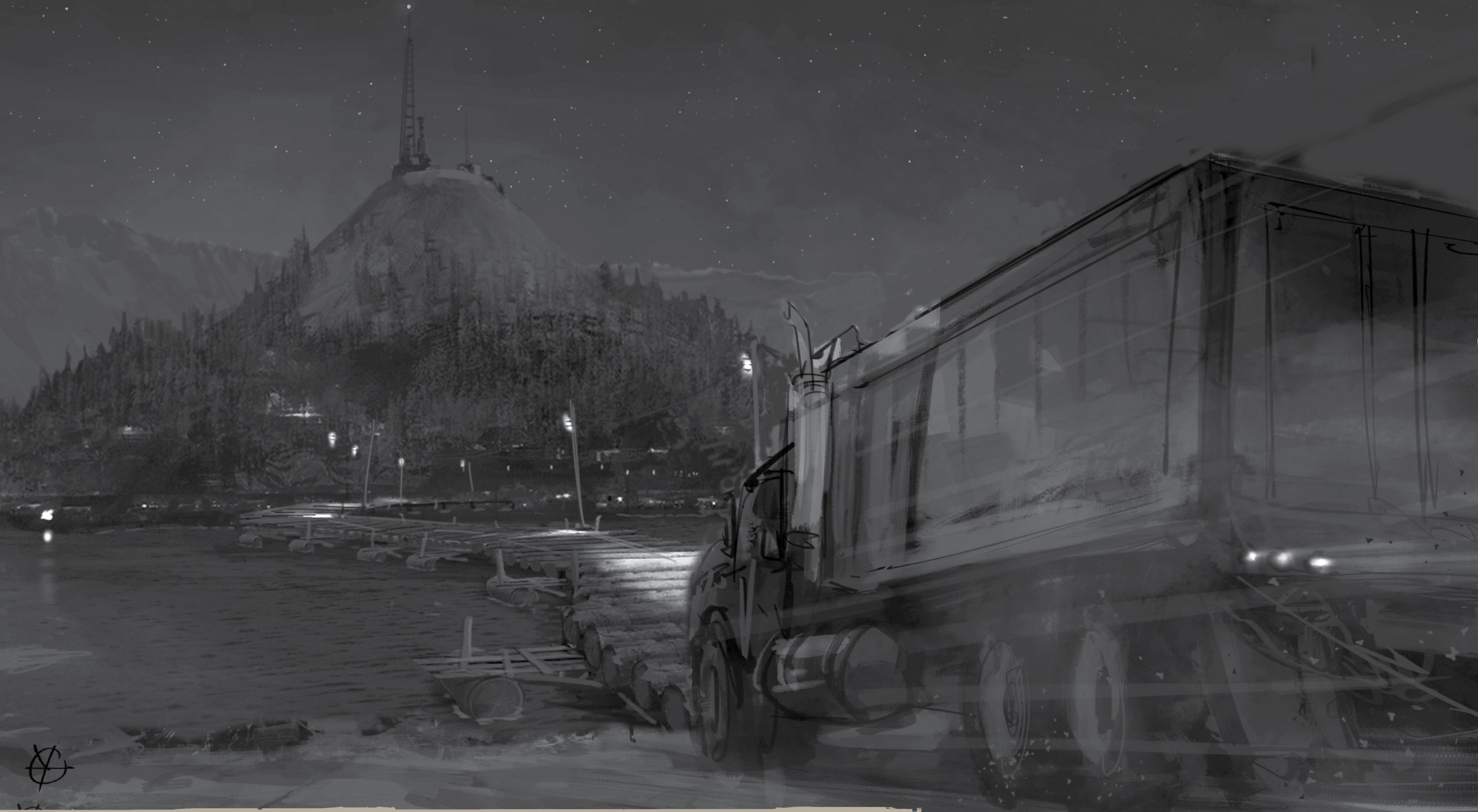

1993
Piccolo

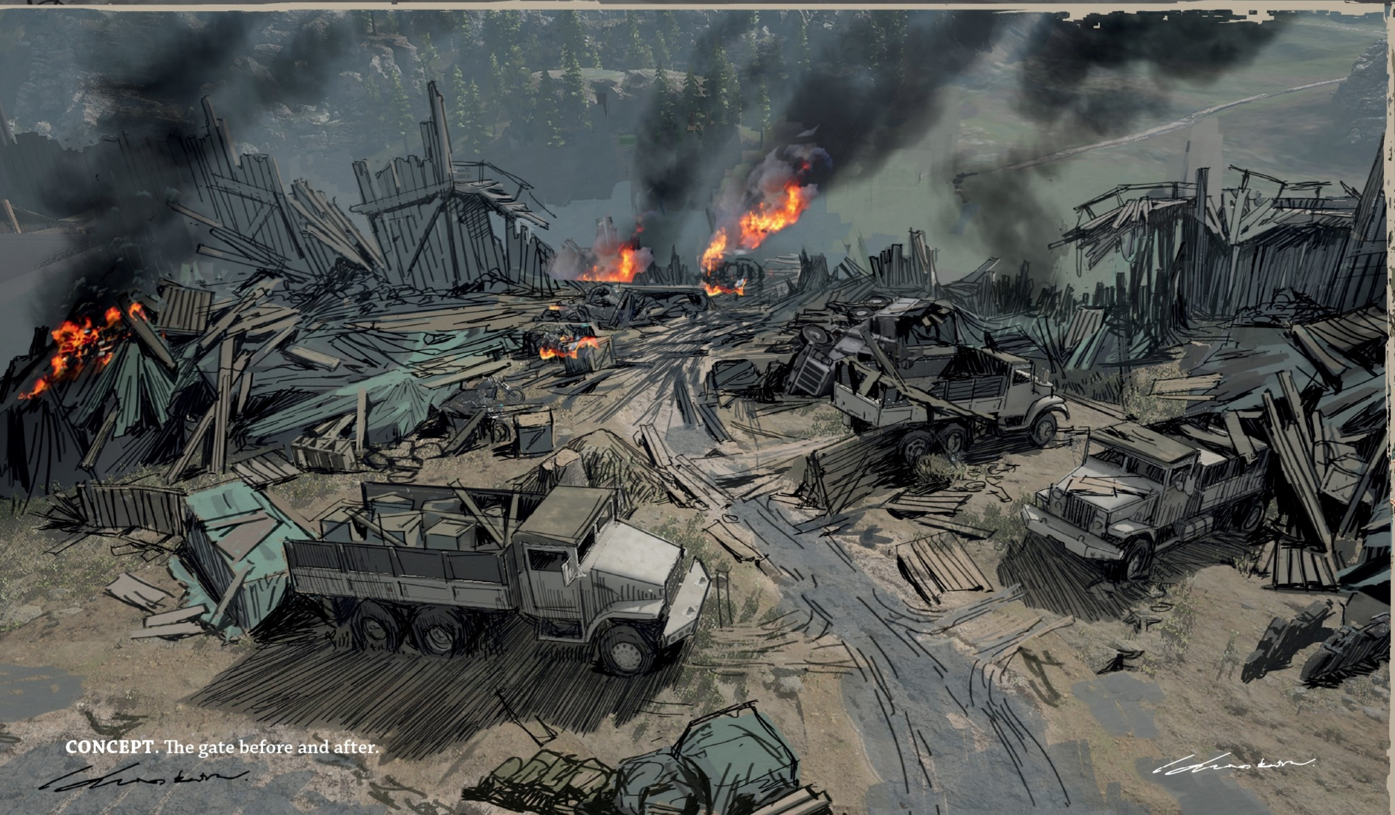
CONCEPTS AND RENDERS.
Getting fertilizer and creosote.



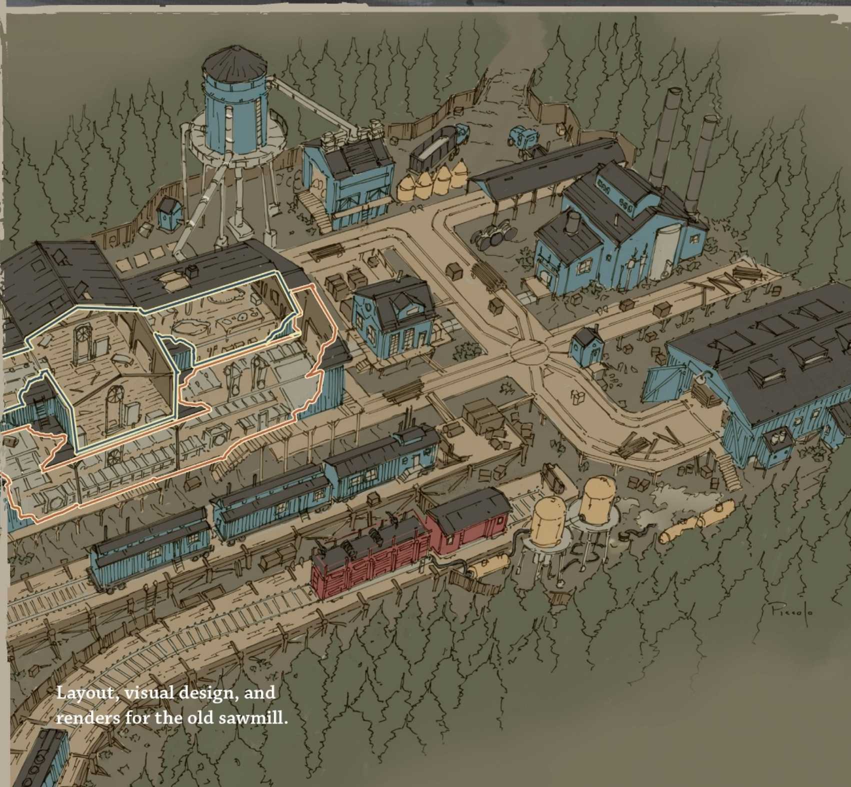


The Wizard Island cone.



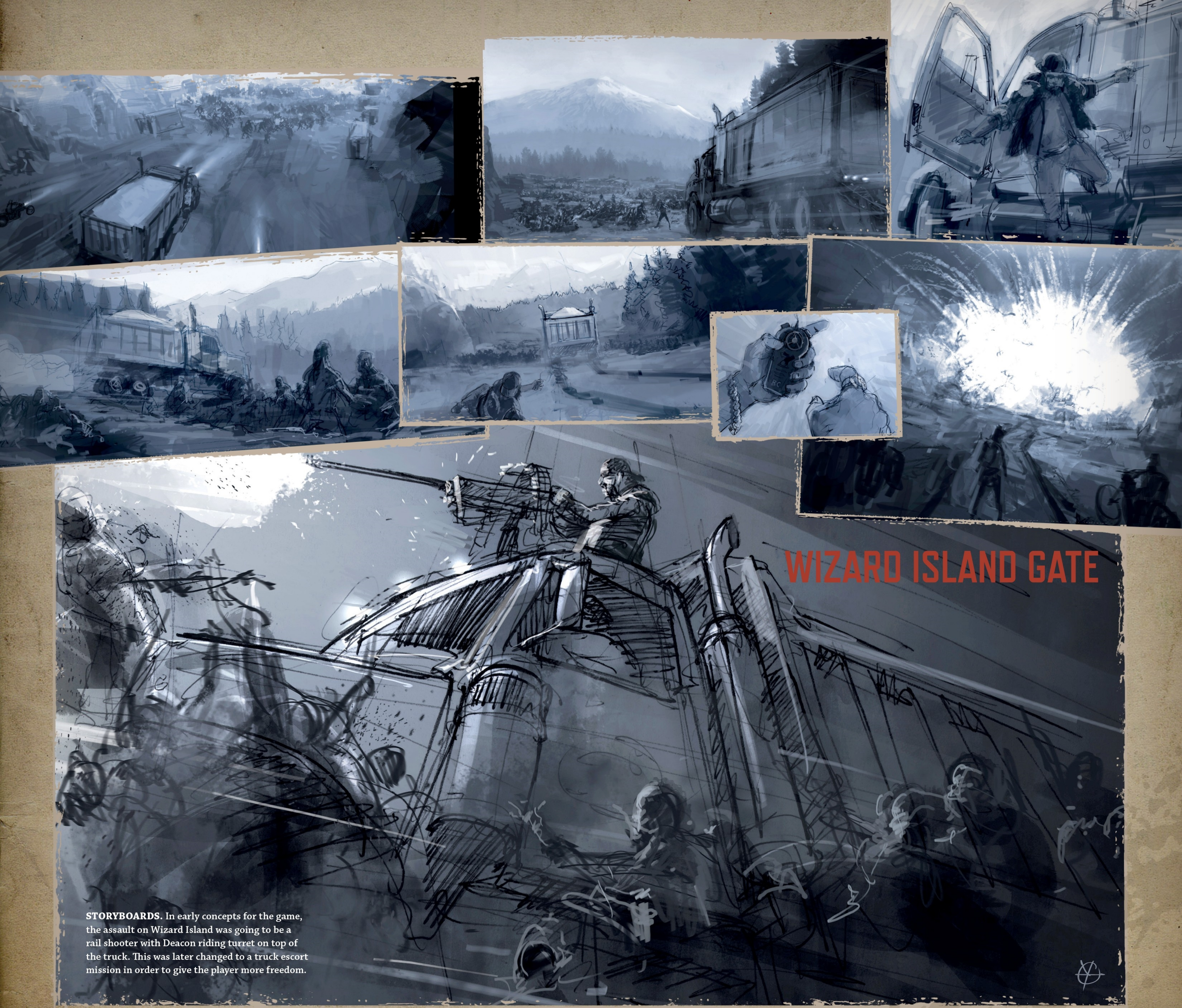


CONCEPT. The gate before and after.

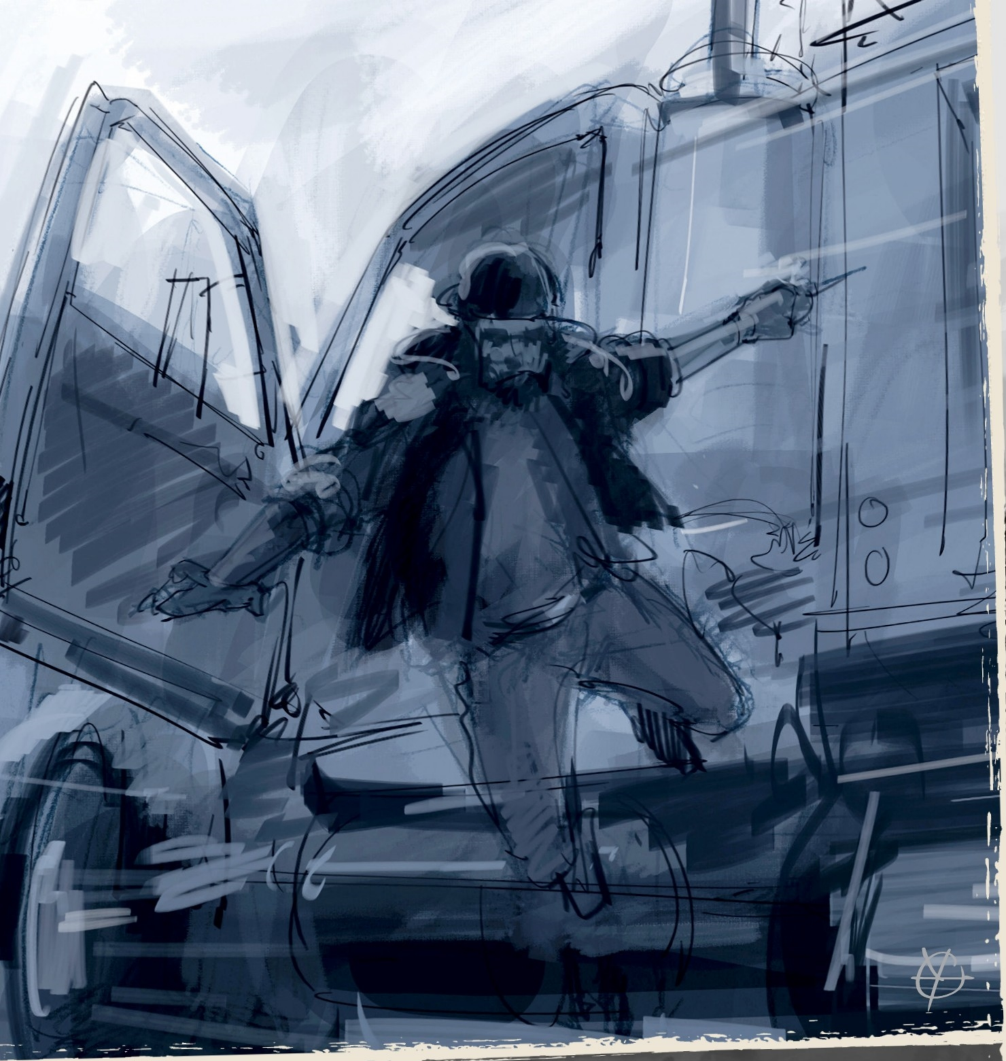


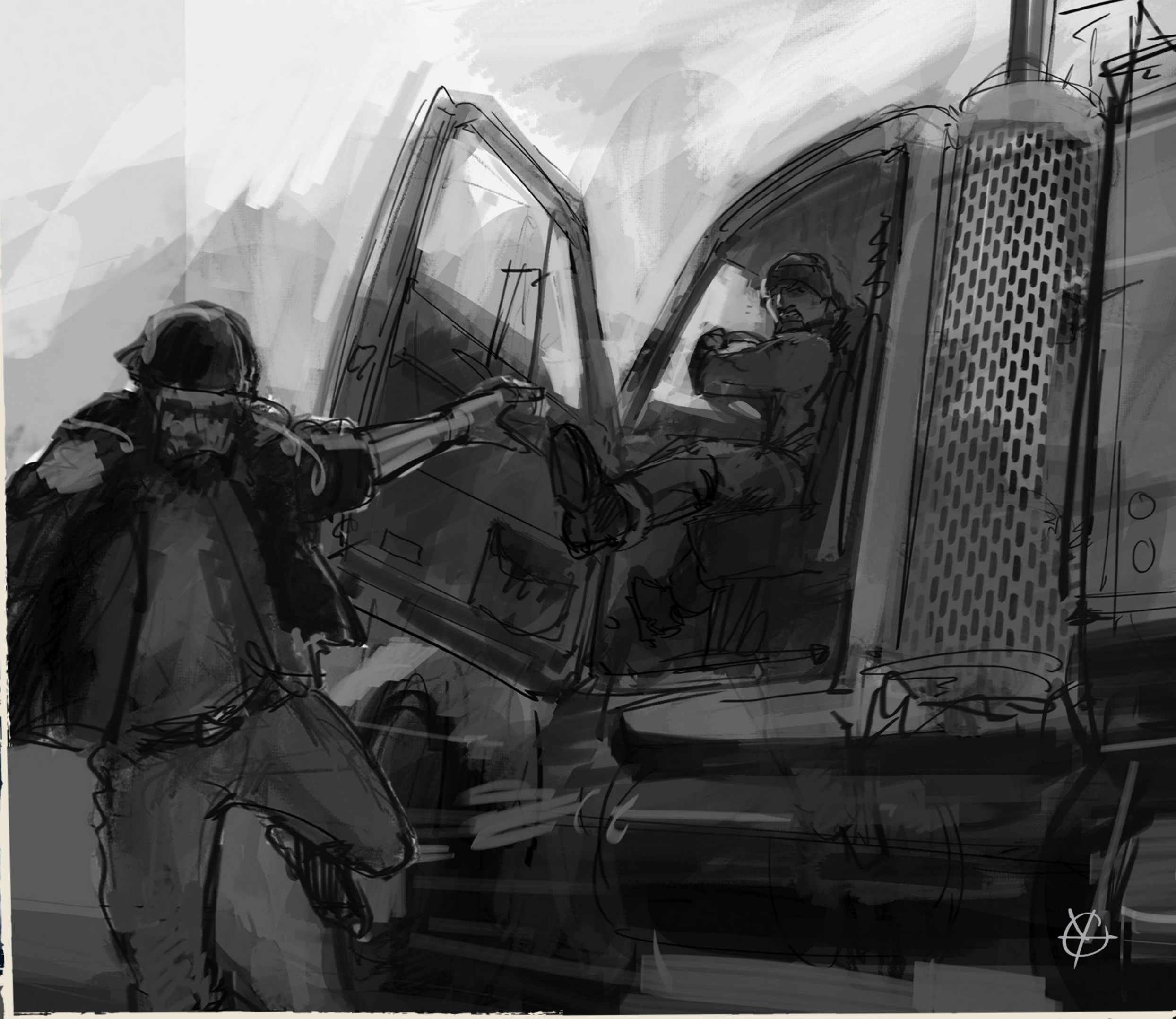
Layout, visual design, and renders for the old sawmill.

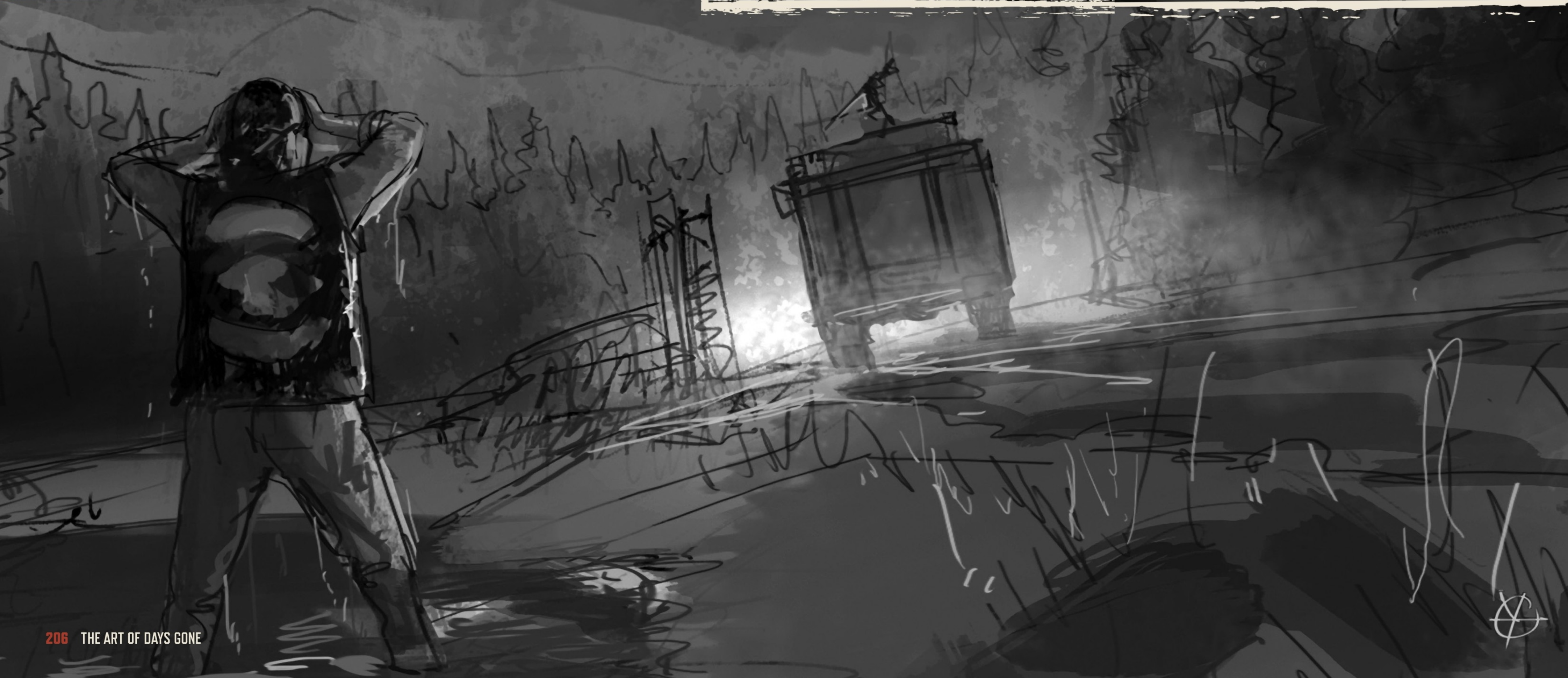
WIZARD ISLAND GATE

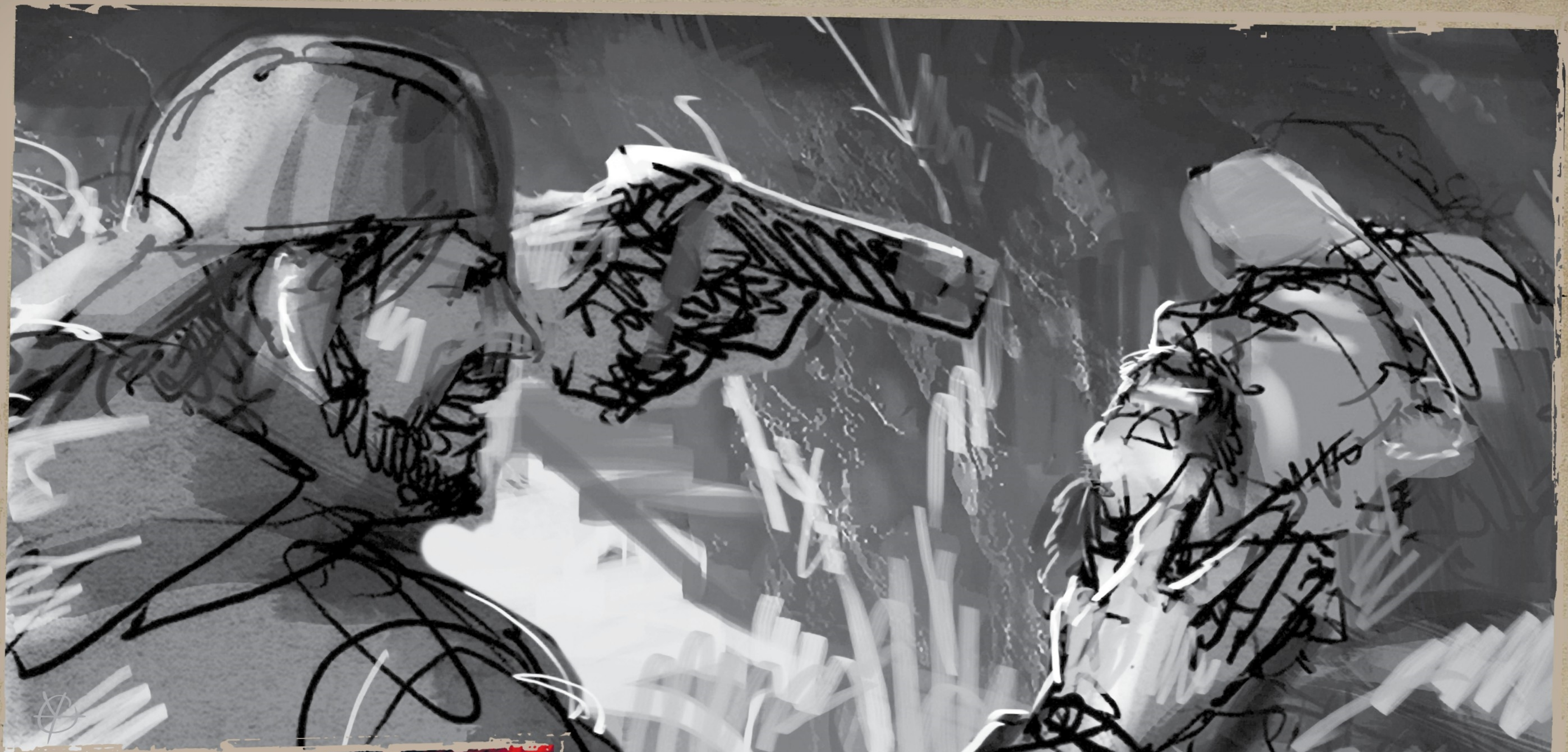


STORYBOARDS. In early concepts for the game, the assault on Wizard Island was going to be a rail shooter with Deacon riding turret on top of the truck. This was later changed to a truck escort mission in order to give the player more freedom.

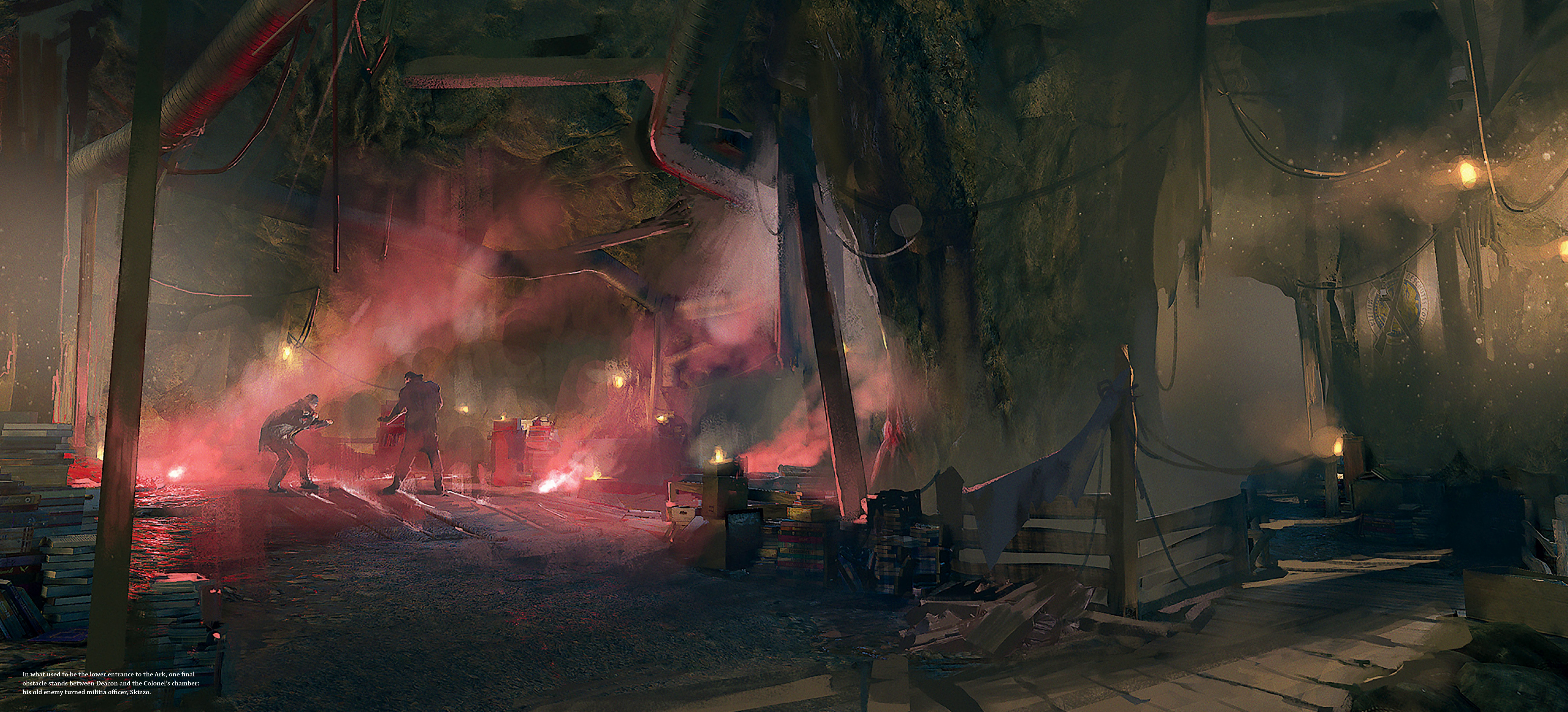




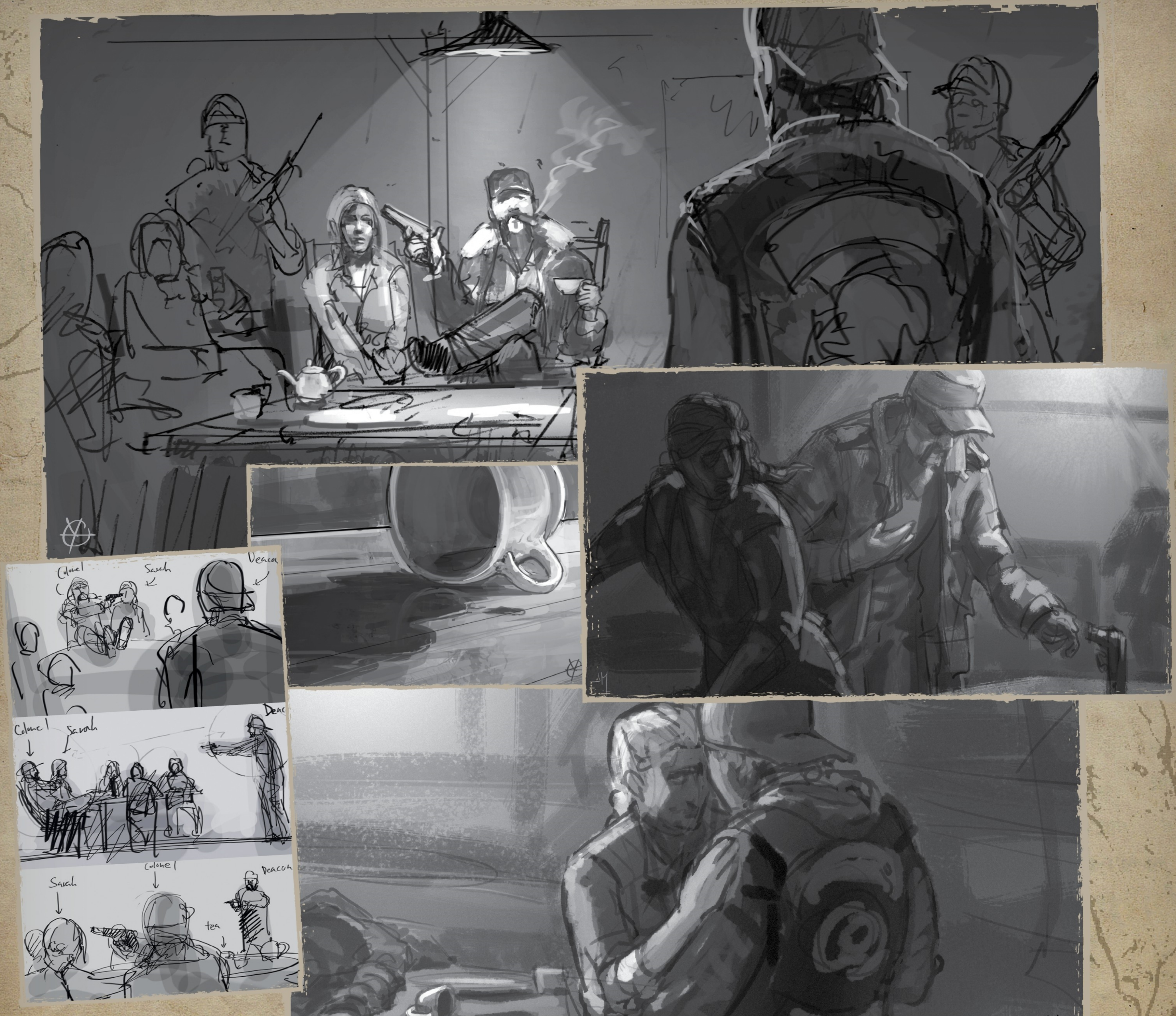


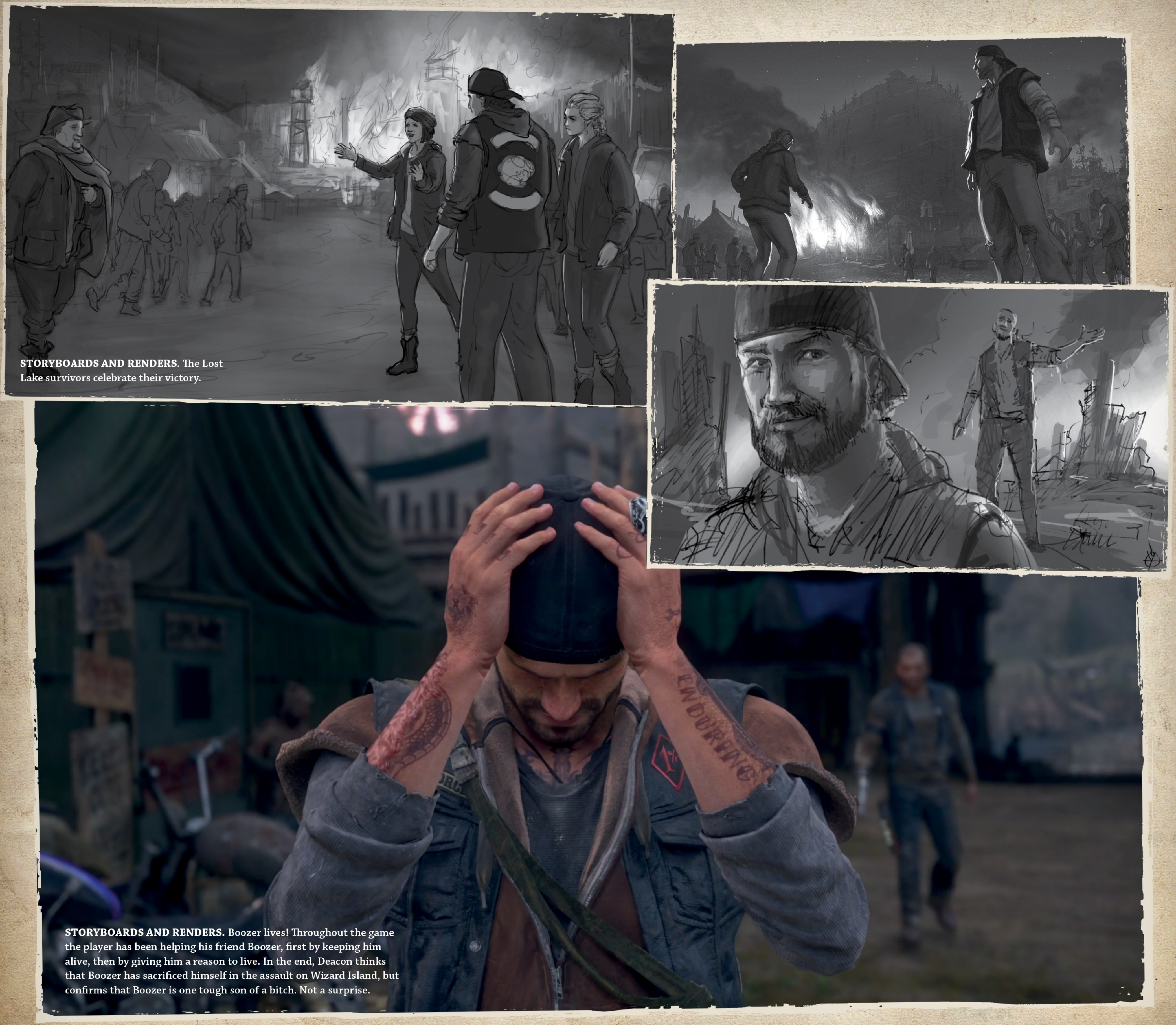


CONCEPTS AND RENDERS. Confronting the Colonel. In the end it's Sarah who kills Colonel Garret, by poisoning his tea. Her degrees in botany and biochemistry turn out to be very useful.



In what used to be the lower entrance to the Ark, one final obstacle stands between Deacon and the Colonel's chamber: his old enemy turned militia officer, Skizzo.

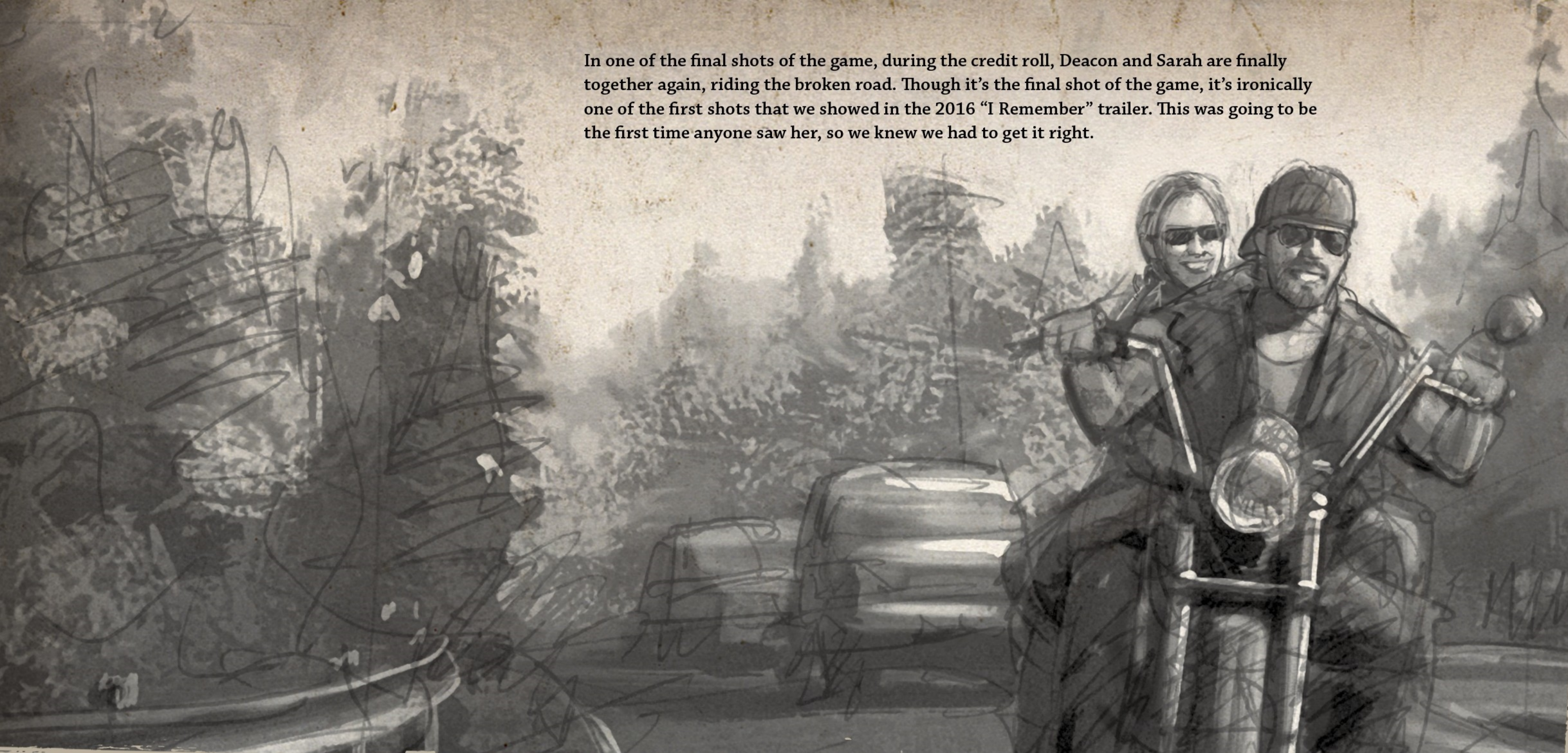

Colonel
Sarah
Deacon
Colonel
Sarah
Deac
Sarah
Colonel
Deacon
tea

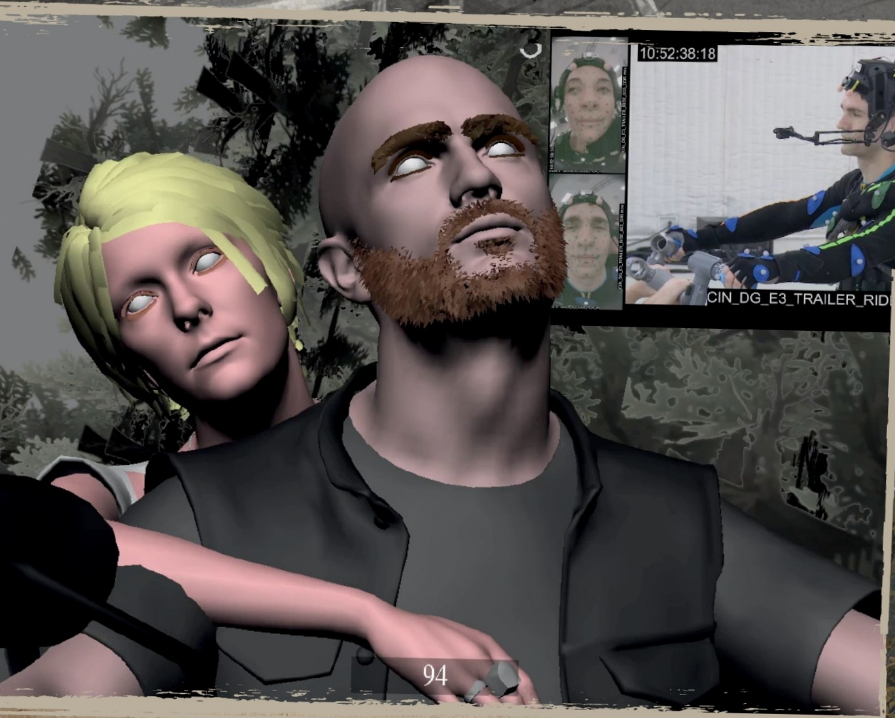


STORYBOARDS AND RENDERS. The Lost Lake survivors celebrate their victory.

STORYBOARDS AND RENDERS. Boozer lives! Throughout the game the player has been helping his friend Boozer, first by keeping him alive, then by giving him a reason to live. In the end, Deacon thinks that Boozer has sacrificed himself in the assault on Wizard Island, but confirms that Boozer is one tough son of a bitch. Not a surprise.

In one of the final shots of the game, during the credit roll, Deacon and Sarah are finally together again, riding the broken road. Though it's the final shot of the game, it's ironically one of the first shots that we showed in the 2016 "I Remember" trailer. This was going to be the first time anyone saw her, so we knew we had to get it right.





An early rough cut of the shot. In the upper right corner you can see Sam Witwer and Courtnee Draper, who plays Sarah. On the motion-capture stage we use head-mounted cameras to record their facial expressions.

Renders from the final "I Remember" trailer.

CREATING *DAYS GONE* was an incredible journey for all of us, spanning six years, thousands of pieces of art, tens of thousands of lines of code, an untold amount of sweat, and probably a few tears as well. By the time we got to the end, we all felt a little like Deacon—jubilant that we had achieved our goal, but exhausted. It's an incredible amount of work creating an entire world: everything you see, hear, and experience had to be created from nothing. Five years ago, *Days Gone* did not exist.

For all of us that worked on the game, it was an epic journey of creativity. For Deacon St. John, it was an epic journey of redemption. In the end, it wasn't really about finding the woman he loved—it was about finding a reason to live, and learning that those were not the same thing. As he tells Sarah when he learns that she's not trying to kill Newts but cure them, "Most people out there, they're just trying to survive and here you are, trying to save the Goddamn world." When Deacon rallies the Lost Lake camp to fight the Militia, he's not doing it just to save Sarah. He's doing it because it's a cause worth fighting for and worth dying for. And maybe that's what *Days Gone* is all about: the idea that if there's nothing in your life you're willing to risk everything for, maybe you don't have a reason to live.

Joe Adzima
Lauren Adzima
John Alden
Graham Aldridge
Yuri Alexander
Ron Allen
Jack Alltucker
Phil Baca
Silas Baker
Lisa Barber
Kelly Barschig
Robert Berger
Michelle Brothers
Nicholas Brown
Dano Buendia
Gregory Callahan
Shay Casey
Norman Chang
Tyler Chermely
Darren Chisum
Sam Christensen
Paul Christopher
Tucker Cole
Mike Colontonio
Scott Compton
Aaron Coy
Paul Deakin
John DeMarchi
Gabe Devoll
Marvin Donald
Barry Drew
Fredric Echols
Chris Emerson
Leif Erkenbrach
Nate Ferguson
Jacob Fieth
Mark Forsyth
Marc Fortier
Richard Gardner
Ansen Garvin
John Garvin
Jim Gibbs
Francois Gilbert
Evan Gonzalez
Eric Gooch
Philip Torres-Greene
Caleb Gresham
Chris Griffin
Ryan Grubb
Paul Guirao
Carlos Gutierrez
Mitchel Hamilton
Geoffry Hammon
Michael Haney
Marlena Hanne
Daniel Harman
Jonathan Harman
Gerald Harrison
Spencer Hartey
Brian Hitt
John Hoffman
Daniel Hogan
Rodney Houle
Konstantin Hristozov
Kyle Hug
Jacob Jackson
Eric Jensen
Sean Jensen
Ryan Johnson
Michael Kalberg
Tobias Karlsson
Caleb Kennedy
Justin Kimball
Jeremy Kline
Jeremy Koepke
Greg Lancaster
Bryce Lander
Matthew Langer
Steven Lee
David Lee
Tony Leeds
Elyse Lemoine
Jed Lengyel
Zachary Lewis
Andrew Lyons
Chris Magno
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